

MUSIC & DRAMA

INDEXED

MUSICAL AMERICA



Eliascheff

ISAAC STERN

JANUARY 25, 1945

The
MUSICAL AMERICA
*Annual
Special Issue*

AN IMPORTANT ANNOUNCEMENT

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MUSICAL AMERICA

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MUSICAL AMERICA

Gala Performance

Restores "Meistersinger"

Revival Notable for Festival Spirit and Several Newcomers—Szell Is Mainspring—Pechner Outstanding as Beckmesser

By RONALD F. EYER

THE performance of Wagner's "Die Meistersinger" the evening of Jan. 12, restoring the work to the repertoire of the Metropolitan Opera after an absence of five years, was something of a paradox. Undistinguished as the production was in many of its parts, it made a brilliant impression as a whole.

Before going further, we pause to congratulate General Manager Edward Johnson and his associates upon their courage and artistic integrity in reviving at this time a work so potentially controversial in a political sense as "Meistersinger". Not that there is the slightest basis for controversy. Very well—it is a folk opera; it happens to be German in origin and locale; it is alleged to be a favorite of Adolf Hitler and his hoodlums and seems to have been invested by them with some sort of tortured Nazi symbolism.

But no amount of political nonsense can deny the basic democratic idealism of the work—its plea for an artistic freedom which is the antithesis of totalitarian philosophy. It is a warm, humane thing of undocked universality which cries out, as only Richard Wagner could have done, against the same kind of idiotic pedantry and tyranny that afflicts the German nation today. If such a work can be a favorite of Adolf Hitler, the fact either stamps him as a complete fool or it reveals the single chink of humanity in the armor of that Procrustean character.

The Metropolitan's revival was made notable by the presence on the stage and in the orchestra of that intangible something inadequately described as "spirit". As one of our colleagues remarked, the performance had about it the festival atmosphere which is essential to the successful presentation of so patently festive a show. There was an eager expectancy in the air; there seemed to be a happy determination on the part of all concerned to give of their best, and there was an animation about the whole proceeding that kept things fresh and untarnished.

Newcomers to the cast since the work was last given here included Eleanor Steber in her first assumption of the role of Eva; Gerhard Pechner as Beckmesser; Mack Harrell as Kothner; John Garriss as David and several of

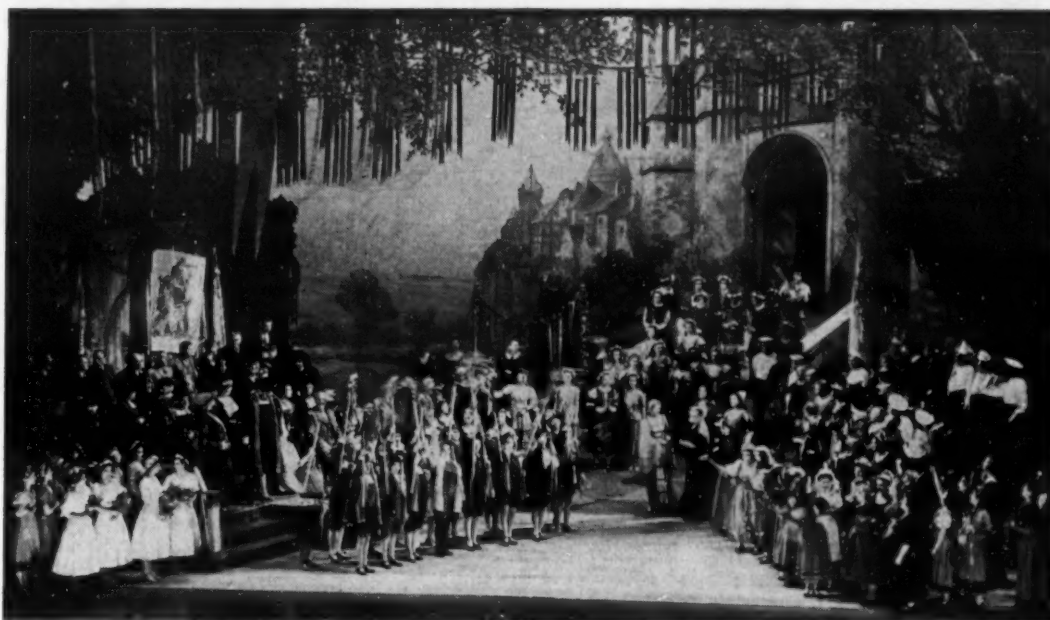
(Continued on page 5)

Stokowski to Direct Hollywood Bowl Activities

HOLLYWOOD.

LEOPOLD STOKOWSKI, who is now conducting the Six O'Clock concert series at the City Center, and who was conductor of the Philadelphia Orchestra for a period of 30 years, has been signed as musical director for the Symphonies Under the Stars at the Hollywood Bowl for the next three years.

Beginning this Summer Mr. Stokowski will direct many Bowl programs, and will be in charge of all recordings, radio broadcasts and motion picture projects of the association.



The Chicago Opera Company Provided the Above Set for the Climactic Third Act of the Metropolitan's New "Meistersinger" N. Y. Times Studio

Some Notes on "Meistersinger" Sets, Staging, Cuts

By HERBERT F. PEYSER

NEXT to the presence on the conductor's stand of George Szell nothing augured better for the Metropolitan's "Meistersinger" revival than the delegation of the stage management to Dr. Herbert Graf. For Dr. Graf does not belong to the tribe of regisseurs of whom Wagner once said that they aim chiefly "to show how much better everyone of them knows my business than I do myself". Furthermore, he had enjoyed the unparalleled advantage of producing "Die Meistersinger" in Salzburg, back in 1936, under Arturo Toscanini, so that the ultimate syllable of the law and the prophets had been made clear to him. Not in a long time did the prospects of a Wagnerian restudy at the Metropolitan promise so well in one of its most vital departments.

If Dr. Graf's present accomplishment failed to match his Salzburg triumph at every point the cause lay principally in technical considerations and a few other elements beyond his control. Even so, there has been no "Meistersinger" on Broadway in fully three decades which so scrupulously carried out most of the composer's dictates. Dr. Graf is not, praise heaven, an innovator for the barren sake of innovation. He knows that the surest way to achieve Wagner's purposes is to follow Wagner's prescriptions, both in the letter and in the spirit. By and large, he has done so here and to the fullest extent possible under the circumstances he has illuminated the poet's creation.

Chicago Sets Thwart Certain Effects

Virtually everything Dr. Graf has undertaken is implicit or explicit in the play and the music. He cannot invariably (as he and his collaborators so gloriously did in Salzburg) make a silk purse out of a sow's ear. Here and there the first and third act scenery obtained from Chicago thwart certain effects. The Metropolitan still has Hans Kautsky's lovely old Nürnberg street scene and Dr. Graf makes the most of it, even if he was able to do still more with the marvelous sets Robert Kautsky built for Salzburg.

That Dr. Graf deserves a good part of the credit for the "straight", unclowned Beckmesser of Gerhard Pechner—the finest, most Wagnerian Beckmesser I have seen, here or abroad, in more than 30 years, since the heyday of Otto Goritz—I fully believe, the more so as I recall what a town clerk he and Mr. Toscanini between them made of Hermann Wiedemann, who, in Vienna, had always presented the usual slapstick caricature. By this, of course, I do not wish to detract in the least from Mr. Pech-

(Continued on page 5)

Two Large Conventions Are Cancelled

BECAUSE of the Byrnes directive banning conventions of more than 50 people after Feb. 1, the Biennial of the National Federation of Music Clubs and the annual convention of the Music Teachers National Association have been cancelled.

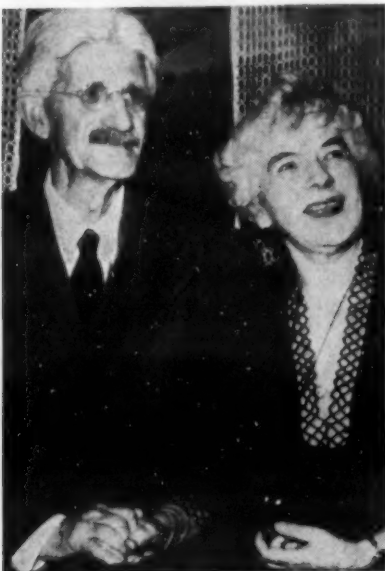
The former meeting was to have been held in Chicago, June 26-30. Because there will be no election, Mrs. Guy Patterson Gannett will remain as president for at least one year, or until government regulations will permit a meeting. Other officers and board members will also be retained.

Detroit was to have been the scene of the MTNA meeting, Feb. 13-15, coincidentally with the National Association of Schools of Music and the Mid West chapter of the Music Library Association. Dr. James T. Quarles is president of MTNA; Dr. Donald M. Swarthout of NASM. Plans for future gatherings will await relaxation of government regulations.

Discussions of the effect of the order will be held soon by the Music Educators Conference, which usually holds several regional meetings as well as a national Biennial.

The Homers Celebrate Golden Wedding

WINTER PARK, FLA.—Sidney Homer, composer, and his wife, Louise Homer, the former Metropolitan contralto, celebrated their golden wedding anniversary on Jan. 9. They welcomed more than 350 guests at a reception given in the home of Dr.



Press Association

Dr. Sidney Homer and Louise Homer in Their Florida Home

Hamilton Holt, president of Rollins College. Numerous congratulatory messages were received from prominent musical personages, including Messrs. Toscanini, Koussevitzky, Damrosch, and Mmes. Lucrezia Bori, Geraldine Farrar, Emma Eames and Marguerite Matzenauer. Others who sent felicitations were Isidor Philippe, Charles Evans Hughes, Gustav Schirmer, Mrs. August Belmont and Edward Johnson.

The reception committee presented Mme. Homer with two French antique decanters in memory of the occasion. Friends of the Homers also contributed \$800 toward a scholarship for special study with the famous contralto, to be awarded to a student in the Rollins Conservatory of Music. Rollins College honored the couple on the following evening with a musical program at the Annie Russell Theater. Faculty artists of the Conservatory played Sidney Homer's G minor Sonata for violin and piano, in addition to a group of piano works. A chorus composed of Rollins students sang a number of Mr. Homer's best known songs. Mme. Homer spoke on some of the memorable incidents of her operatic career. Several of the pieces sung by Rollins students in honor of the Homers were composed by Samuel Barber and Gian Carlo Menotti.

Mr. and Mrs. Homer have six children and fifteen grandchildren.

"Symphony of Americas" Sought in Contest

Prizes Offered by Detroit Symphony President Open to Many Nations

DETROIT—A \$32,500 prize competition for a "Symphony of the Americas" was outlined on Jan. 5 by Henry H. Reichhold, president of the Detroit Symphony, and sponsor of the international contest. The object of the competition is to find an outstanding new symphonic composition by a native composer of any of the Western Hemisphere nations. Each nation will conduct its own preliminary competition to select a national entry for the international award. The composer of the work chosen to represent each nation will receive a gold medal to be known as the Reichhold Award. The international awards, consist-

ing of a \$25,000 first prize, \$5,000 second prize and \$2,500 third prize, will be announced by Mr. Reichhold after the decision of the judges on Nov. 1, 1945. The three prize-winning works will receive performances by the Detroit Symphony conducted by Karl Krueger, and will be broadcast by the Mutual network in the United States. Short wave will carry the programs throughout the Western Hemisphere.

Composers must submit their entries by July 1. National prize winners will be selected by Sept. 1, 1945. Manuscripts by United States composers should be sent to the Reichhold Music Award Committee, 30 Rockefeller Plaza, New York 20, N. Y. The compositions should be in the form either of a symphony or symphonic tone poem and should run between 25 and 35 minutes in playing time. The works must be scored for full orchestra and manuscripts must be clearly written in black ink.

Inquiries from composers in North, South or Central America will be welcomed by the Award Committee at New York. The Committee also will furnish official entry blanks for the competition.

Metropolitan Opera To Tour Mid-West

Chicago, St. Louis, Minneapolis and St. Paul Are Listed on the Schedule

The Metropolitan Opera will make an extensive tour of cities in the Middle West this Spring. Thus far, appearances have been arranged for Chicago, St. Louis, Minneapolis and St. Paul. Tentative plans have been made for performances in Des Moines and Milwaukee. Boston, Cleveland and Baltimore will also be visited.

Promotion of the tour will be under the joint management of the Hurok office and the National Concert and Artists Corporation. In Cleveland, the company will be presented under the sponsorship of the Northern Ohio Opera Association; in Chicago, under the Chicago Opera Company's auspices.

The tour will open in April in Baltimore, progressing from there to Boston where a total of twelve performances will be given. Available transportation facilities will be one of the factors governing the number of communities visited.

Gershwin Memorial Award Is Established

AN annual George Gershwin Memorial Contest for a 15-minute orchestral selection has been established by the B'nai B'rith's Victory Lodge. The winning composer will receive an award of \$1,000 and have his prize-winning number published. In addition, the composer will hear his work performed at the Metropolitan House by members of the Philharmonic-Symphony under Leonard Bernstein, at the George Gershwin Memorial concert on March 27.

The contest is open to all Americans under 30 years of age, regardless of race, creed or color. Contestants may submit only one manuscript. Entry blanks and further details may be obtained by writing to the B'nai B'rith Hillel Foundation, 113 East 22nd Street, New York City.

Lehar Reported Under "House-Arrest"

Recent reports from the Austrian border told of the "house arrest" in Vienna of Franz Lehar, composer of "The Merry Widow" and numerous other world famous operettas. One of the reasons given for the molestation of the 74-year-old composer was his refusal to seek a separation from his non-Aryan wife. The reports alleged that Lehar had hitherto enjoyed

MUSICAL AMERICA and "Music News" Sponsor Congress' Essay Contest

IN connection with the National Composers Congress to be held at the Colorado Springs College, Aug. 15 to 19, MUSICAL AMERICA and the Music News are jointly sponsoring an essay contest, the subject of which may be either a sketch of a significant American musical personality or a significant problem concerning contemporary American music.

First prize offered will be \$125; the second, \$75. The essay winning first prize will be published. Manuscripts submitted should be in a language understandable to both professionals and music lovers, should be typewritten, and the length should be between 2,000 and 3,000 words. The deadline is set for May 1 at which time the adjudicating committee will meet. Names of the winners will be published in the August issues of both MUSICAL AMERICA and Music News. Manuscripts should be addressed to Music News, 310 South Michigan Avenue, Chicago, Ill.

The Blue Network is offering prizes totaling \$1,000 to native composers in conjunction with the congress. For the best orchestral work, first prize, \$400; second, \$300. For the best song with orchestra, piano or organ accompaniment, first prize, \$200; second, \$100. The Blue Network reserves the right of first performance of the winning pieces.

Roy Harris is the national director of the Composers Congress;

Hans Rosenwald, of the Chicago Music College, secretary-treasurer. American composers, both native and naturalized, are invited to submit unpublished scores to the congress for performance and criticism in the following categories: Solo, for organ, piano, violin, viola, cello and voice; Chamber Music, for string trio, string quartet, piano trio, piano quartet, piano quintet and combinations of the above with voice; full orchestra; band, chorus, a cappella or with organ, and two piano dance scores.

Any composer may submit as many manuscripts as he desires. A fee of \$2.00 must accompany each manuscript submitted. Each composition must be signed by a pseudonym and be accompanied with a sealed envelope containing the name and address of the author. All manuscripts must be accompanied by parts necessary for performance and will be returned by American Railway express collect, not later than Sept. 1, 1945. Manuscripts should be addressed to Roy Harris, Colorado College, Colorado Springs, Colo. Plans for the publication of important manuscripts are being developed.

A Festival of American Music will be given as a special feature of the congress. Performers will be the Roth Quartet, E. Power Biggs, Robert Gross, Johana Harris, Honora McKay, Peter Page, the Community Chorus, and Hanya Holm and her dance group.

his freedom because the Nazis were anxious to have so prominent a musician identified with their regime. Hitler, moreover, has always been a great admirer of "The Merry Widow" and has attended countless performances.

Cuban Music Society Is Formed

Group to Foster Knowledge of Cuban Music in U. S.—Copland Heads Organization

To foster performances and knowledge in this country of Cuban music, the Cuban-American Music Group has been formed under the guidance of a committee headed by Aaron Copland, which includes Paul Bowles, Gilbert Chase, Henry Cowell, Ethel S. Cohen and the Cuban composers, Pedro Sanjuan and José Ardévol.

Charles Seeger, Music Chief of the Pan American Union, and representatives of the Cuban Embassy in Washington and the Consulate in New York are among advisers for the newly-formed organization whose program is sponsored by the American Steel Corporation of Cuba and American Tropical Products Corporation of Cuba, with Erminie Kahn, concert manager in Steinway Hall, in charge. A bureau of information on Cuban music and composers, where manuscripts and published works can be secured for study and performance is now being established and a first New York concert of Cuban music in smaller forms will be given this spring.

As far as possible, the group here will contribute information on Cuban folk music. It does not plan, however, to work in the field of popular music, which already has the interest of a large audience in the United States.

As material in English on Cuban concert and folk music is published here, it will be duplicated and sent to reference libraries across the country.

Although the serious music development of Cuba is fairly recent, it includes such composers of works in larger forms as Pedro Sanjuan; the recently deceased writers Amadeo Roldán, Alejandro García Caturla, Eduardo Sanchez Fuentes; the young contemporaries Gilberto Valdés and José Ardévol, Joaquín Nin-Culmell; the new composers of the Grupo de Renovación Musical; Gonzalo Roig, Ernesto Lecuona and others.

It is known that a large quantity of manuscript works by Roldán and Caturla have been left in private hands in Havana, and it is the object of the Group here to stimulate publication and performance of some of this music, as well as that which is more accessible.

Pons and Kostelanetz Play China-Burma-India Theater

Lily Pons and Andre Kostelanetz are entertaining in the China-Burma-India Theater of War on their second overseas tour for USO-Camp Shows. They are scheduled to remain altogether at least 15 weeks overseas. Accompanying the famous musical couple on their "Foxhole Circuit" tour are Theodore Paxson, pianist, and Frank Versacci, flutist.

The artists are following the pattern of their USO-Camp Show tour of last Summer when Mr. Kostelanetz organized and conducted orchestras which presented concerts in which Miss Pons appeared as soloist. Mr. Versacci and Mr. Paxson are being featured on their respective instruments in specially-arranged orchestral selections. Their previous tour carried them through North Africa, Italy, the Middle East and the Persian Gulf Command.



Gerhard Pechner, as Beckmesser, and Emanuel List, as Pogner



The Third Act Quintet: (From the Left) Herbert Janssen, Eleanor Steber, Charles Kullman, Kerstin Thorborg and John Garris as Sachs, Eva, Walther, Magdalene and David, Respectively

"Meistersinger" Returns

(Continued from page 3)

the men in the parts of the less prominent master singers. For all practical purposes, Herbert Janssen might also be listed as new to the character of Hans Sachs, although he did sing it twice in 1940, the year that marked Friedrich Schorr's farewell to a role that had been virtually his exclusive property for many years.

And by no means let us forget the conductor, George Szell, the brightest addition of all. As is his wont in Wagnerian repertoire—and in Mozart and everything else, for that matter—Mr. Szell was the mainspring of the performance. His viable tempos, his fastidious insistence upon the phrase and the details of design brought the score up off its heels and gave it a fleetness and plasticity that few conductors even try to achieve where Wagner is concerned. This despite the fact that the orchestra frequently did not play well. Roughness of tone was not uncommon; woodwind counterpoint, in the overture and elsewhere, was sometimes thin and ragged, and the strings occasionally wanted richness. But these peculiarities were only part of the evening's paradox.

Miss Steber made about as attractive a prize for a noble lover as has ever been seen at the Metropolitan. Hers was the flush and

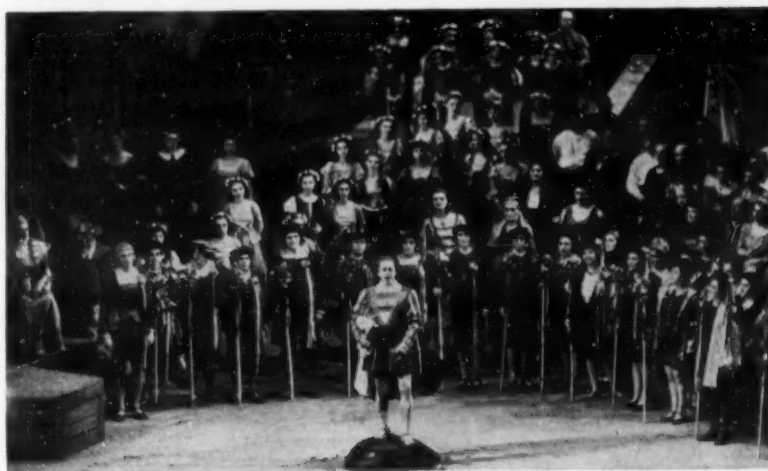
youthful beauty of an authentic bride well worth singing for. And she managed her big vocal moments well to boot—especially in the quintet and in the plea to Sachs. If her over-all concept of the role seemed rather tentative, it must be remembered that Eva is not the easiest of Wagner's women to bring alive. She is more a symbol than a character, and Wagner did not etch her too deeply. After a few repetitions, however, Miss Steber should become more comfortable both in her music and in her business.

Looking appropriately debonair and handsome, Charles Kullman sang with greater assurance and with more signs of routine familiarity than anybody else. Like most of the others, his voice tired appreciably well before the final curtain so that the Prize Song, in its last and intendedly most grandiloquent form, came off with something less than its proper golden effect.

Mr. Janssen's Sachs has matured somewhat in the interim. It has a bigger frame and reveals more repose. But Mr. Janssen has yet some distance to go before his Sachs equals the (I am told) finer Kothner for which he is famous in Europe. Sachs must, in effect, be "Meistersinger". His great heart, his simple and noble spirit must pervade every scene, and his portrayal must not be at a loss vocally or histrionically, even for an instant. Mr. Janssen had his moments—as in the meditation in the third act to which he seemed to give his full voice for the first time, and also in his expansive exchange of pleasantries with Beckmesser in the first and third acts. But there were lapses from time to time that indicated an incomplete grasp of the role's cover to cover—or curtain to curtain—pre-eminence and continuity. Here again we may look for development in future repetitions.

The most delightful surprise of the evening was the well-nigh perfect realization of Beckmesser by Gerhard Pechner. The town clerk—querulous, sour and comically malicious—is at once the juiciest and most commonly maltreated character in the opera. Few Beck-

(Continued on page 30)



Charles Kullman Delivers Walther's Prize Song in the Final Festive Scene

Some Notes on the Production

(Continued from page 3)

ner's own exceptional gifts of character acting. Nowhere but in Salzburg have I seen a Beckmesser who made such a deliciously comic effect of tuning his lute in the episode of the serenade as did Mr. Pechner. I only wish Dr. Graf had insisted on those huge pegs for the instrument which in Salzburg squeaked so excruciatingly when the town clerk tightened them.

There are details in the pantomimic business following Beckmesser's limping entrance in Sachs's workshop which Dr. Graf and Mr. Pechner between them will probably improve in proper season. At the first performance it was in part somewhat vague and indefinitely planned. But the regisseur deserves no end of thanks for doing away with that atrocious splinter or tack or hammer or whatever it is on which a vulgar "tradition" of recent vintage causes Beckmesser unwittingly to sit down. May it never disfigure a Metropolitan "Meistersinger" again!

The riot scene has not been so well staged at the Metropolitan in years. It is still a long way behind the virtuoso rumpus Dr. Graf gave us in Salzburg, which was the most gorgeous thing of its kind I saw outside of Bayreuth (where the riot had been one of Siegfried Wagner's supreme accomplishments). For a long time at Metropolitan "Meistersingers" the chorus simply stood

motionless on the side lines and sang, while a few white-shirted apprentices pummeled one another. Now, at least, we see a squirming, struggling mass of humanity. Of course, the secret of a well-staged riot scene lies in the spectacle of individual groups of four, five, six, ten fighters, carefully spaced for the sake of visibility, with gestures and movements sharply differentiated. Such was the technique employed on the vast stage of the Festspielhaus. Salzburg approximated it as well as its shallow platform permitted.

I regret that, at the Metropolitan, Dr. Graf did not insist on the appearance of lanterns at the windows and the gradual illumination of windows here and there before the emergence on the street of the townsfolk. The effect is much more comic and lifelike and against a nocturnal background, heads peering out of darkened windows cannot be easily seen by an audience. Moreover, I wish Dr. Graf had insisted on those pails of water (or, rather of white sand, water being invisible in the dark) that Wagner directs the women folk to pour from the windows on the heads of the rioters, and which were never omitted in Salzburg. Surely, this nuance cannot represent such a problem!

Considerations of space forbid a description of the "Festwiese" (Continued on page 30)

"DIE MEISTERSINGER VON NUERNBERG", by Richard Wagner. Revival, Metropolitan Opera, Jan. 12, evening. The cast:

Eva	Eleanor Steber
Magdalene	Kerstin Thorborg
Walther von Stolzing	Chas. Kullman
Hans Sachs	Herbert Janssen
Beckmesser	Gerhard Pechner
Pogner	Emanuel List
Kothner	Mack Harrell
Vogelgesang	Morton Bove
Zorn	Richard Manning
Moser	Lodovico Oliviero
Eisslinger	Karl Laufkötter
Nachtigall	Hugh Thompson
Ortel	Osie Hawkins
Foltz	Lorenzo Alvary
Schwartz	John Gurney
David	John Garris
Night Watchman	Louis D'Angelo
Conductor	George Szell
Productions staged by	Herbert Graf
Chorus Master	Konrad Neuger
Ballet Master	Laurent Novikoff



Conducting a Television Orchestra in His Own "Pastorale", Dedicated to and Danced by Margot Fonteyn.

BBC Photo

By C. B. REES

ALTHOUGH English people are inclined to distrust versatility, this prejudice has not prevented Constant Lambert from establishing himself as one of the outstanding figures in modern British music and music-making. He is amazingly versatile, he composes; he conducts; he criticizes. He can talk learnedly about Stravinsky, and enthusiastically about Sousa. He has a genius for writing comic verse as well as for conducting ballet. If to air your knowledge you mention a little-known French author, you are likely to find that Lambert knows all about him.

This is all wrong—to those who believe that a conductor should only wave a stick, that a composer should only put crotchets and quavers on a piece of paper, and that a critic should only tell both how ineffectual they are! Constant Lambert has not even the grace to look the part. He is no preoccupied brooder, no self-conscious virtuoso, no quavering aesthete. When he comes into a room, his broad shoulders, his high color, his strong, burly figure at once suggest country life and the open air.

A Real Cosmopolitan

Yet the truth is that he is a cosmopolitan. He loves the life of the city—the talk, the excitement, the stimulus, good food, good wine, good cigars.

The son of a painter, the late G. W. Lambert, A. R. A. (Associate of Royal Academy), he and his brother, Maurice, a sculptor, were brought up among interesting and unusual people. Bad health prevented Constant who was born in 1905, from becoming an athlete, but accelerated his journey to the Royal College of Music, to study composition under Vaughan Williams and R. C. Morris, and conducting under Sir Adrian Boult and Dr. Malcolm Sargent. At the age of seven he could play the Beethoven Sonatas, together with much Bach and Mozart.

The first composition of his that he thought worth preserving (he

says that he had "turned out a lot of crude stuff for the waste-paper basket") is "Prize Fight" (1923, revised in 1925), intended as a music-hall turn and written for a small music-hall orchestra. "Ten minutes of sheer rowdiness", he called it. In 1925-6 he wrote the ballets "Romeo and Juliet" and "Pomona". Introduced to Diaghilev by Edmund Dulac, the painter, he went to Monte Carlo, where he saw his ballet produced by Nijinski, with Lifar as Romeo and Karavina as Juliet. Nijinski also produced "Pomona" in Buenos Aires in 1927; while Diaghilev was responsible for the first production of his "Music for Orchestra" and his arrangements of eighteenth century music.

"Rio Grande" First Success

Between 1926 and 1929 Lambert was writing about music and films, playing the piano at a school of dancing, running a bookshop during the proprietor's holidays, and arranging music. His first job as a conductor came from Matheson Lang, at whose request he arranged the music for the films "Jew Süss" and "Elizabeth of England".

His first big success was "Rio Grande", for chorus and orchestra, a rhapsody based on modern dance forms, which revealed his mastery in adapting the jazz idiom to serious musical purposes. His Piano Sonata and Piano Concerto confirmed and strengthened his mastery.

His "Summer's Last Will and Testament"—considered by many to be his best work—enhanced his reputation as a creative artist considerably, among the discriminating, but it is a woefully neglected work. Since the outbreak of this war, Lambert has been extremely busy as a conductor, directing the Sadlers Wells Ballet and symphony concerts. In London and the provinces he has worked—and still works—like a Trojan, but he has not been entirely idle as a composer. Two significant works have made a considerable impression: "Aubade Héroïque" and the "Merchant Seamen Suite". "Aubade

MEET THE COMPOSER:

(13) Constant Lambert

An Outstanding Figure in Modern British Music in Spite of Prejudice Against Versatility

Héroïque" is the result of a thrilling wartime experience when the composer and the Sadlers Wells Ballet Company escaped—only just in time—from Holland just as the Germans came in to occupy the country. While anxiously waiting for one of the last boats to take them back to England, the calm beauty of the countryside on a sunlit morning deeply impressed Lambert, and he conceived the inspiration for this work. The "Merchant Seamen Suite" is an eloquent tribute to the merchantmen's contribution to the war, it has been heard at the Albert Hall in London, and should be heard more often. No doubt, when the war is over, Lambert's muse will be busy again—if, as I hope, his baton allows—and we shall have another big-scale work from his restless and powerful pen.

I doubt whether this brilliantly gifted and wide ranging artist can ever be content to confine himself to one musical medium. His stature as a conductor has grown greatly in the last four years; he is today among the best in Britain.

On the rostrum he is a delight to watch, and orchestral players respect and admire his knowledge, his skill, his capacity for getting exactly what he wants with a minimum of fuss (and a minimum of effect), and his interpretative penetration, especially of a complicated modern score.

His tastes are extraordinarily catholic: from Glinka to Duke Ellington; Chabrier to Delius and Vaughan Williams; Palestrina to Wagner. He is a superb exponent of the best "light music", hates the pompously academic, and knows, from experience, that it is easier to "get away with" a slovenly performance of a heavy symphony than to give a polished and precise account of a Bizet suite, or even of the "Light Cavalry" Overture.

Witty raconteur, rapier controversialist, idiosyncratic musician, warm-hearted friend, an intellectual of multitudinous (and human) interests, Constant Lambert has many achievements yet to score—and probably in several directions. What he would do with a thirty-six-hour day I hesitate to forecast.

Stewart Conducts New Score

Baltimore Hears Dello Joio's Work, "To a Lone Sentry"

BALTIMORE.—The Baltimore Symphony under Reginald Stewart greeted its subscribers with a New Year's program on Jan. 3. A new American score, "To a Lone Sentry" by Dello Joio, was heard with attention by the large audience. The composer was present. Of special interest was the appearance of Alexander Sklarevski, pianist, who played Brahms's Concerto, Op. 83. The reading given to this score was imaginative, and the support which the orchestra supplied added to the effectiveness of the presentation. The program concluded with Beethoven's Symphony in C minor.

Mr. Stewart conducted Smetana's "Bartered Bride" Overture, Mozart's Haffner Symphony, and Ravel's "Daphnis and Chloe" Suite on Jan. 7. Ilya Schkolnik, concert-master, was soloist in Lalo's Symphony Espagnole. He was loudly applauded.

Zino Francescatti, violinist, with Emanuel Bay at the piano, gave the sixth Peabody recital on Jan. 5, before an audience that sat with rapt attention to the display of his artistry.

Antheil Work Given

Hans Kindler and the National Symphony aroused keen interest on Jan. 9 in the presentation of a new score, the Symphony No. 4 by George Antheil. In order to prepare the audience, Dr. Kindler gave a verbal description of the score's contents before the orchestra played it. Mr. Antheil

rose in the audience to bow to the tribute the work received. Helen Jepson was the soloist and gave visual as well as aural pleasure to the audience. FRANZ BORNSTEIN

Barbara Troxell Wins Lucius Pryor Award

Barbara Troxell, soprano, recently won the Lucius Pryor Award for 1944-45. The award consists of a tour of leading colleges and clubs in the West with all expenses paid and not less than \$500, with an additional \$250 per week if the tour extends longer than two weeks.

Miss Troxell has been soloist with the Desoff Choirs and the National Orchestral Association. She appeared last Summer in Sir Thomas Beecham's Mozart Opera Festival in Mexico City, and will be soloist with the New York Oratorio Society this Winter. Miss Troxell is under the exclusive management of the National Music League.

Barbirolli Takes Orchestra To Belgium for Tour

THE Halle Orchestra, conducted by John Barbirolli, was to open a seventeen day tour in Brussels at the Palais des Beaux Arts on Dec. 20. Other cities to be visited include Eindhoven, Nijmegen, Ghent, Lille and Amiens. Concerts for the Allied troops were planned for Dec. 27 and 28. Mr. Barbirolli was formerly conductor of the New York Philharmonic-Symphony.

Trooper Returns from 'Down-Under'

Marjorie Lawrence Brings Wagner to Fox-hole Circuit in Australia

By HARRY MARLATT

SIGHT of land—Australian land—was particularly welcome to Marjorie Lawrence, who recently journeyed to the other side of the world for an extended camp tour. Over three weeks on a freighter, plowing through Pacific waters none too recently freed from Japanese domination, would make any land a pleasant sight, but it was doubly so to Miss Lawrence, because land meant Australia, and to her, Australia meant home.

The renowned Wagnerian soprano was treated to the first view of her homeland, after a five-year absence, when five burly Australian "diggers" hoisted her up to look over the rail of the ship at the thin line of the mainland which was just coming in sight over the horizon.

Without waiting for any rest after the strenuous sea journey—in just 48 hours after landing, Miss Lawrence and her party, consisting of her husband, Dr. Thomas M. King, her accompanist, Raymond Lambert, and a strapping six-foot Army Sergeant, assigned as her personal aide, took off in a plane to begin the tour.

The party ride on mail bags in the company of a number of cans of paint remover which were being dispatched to the same destination. These cans presented a little of a problem until higher altitudes were reached, at which point they disobligingly leaked all over the floor.

Australians have a way all their own of designating distances, we are told by Miss Lawrence. When inquiries were made as to the approximate length of the first trip, the travelers were told they were going "down that way" a bit. The time required to reach "down that way" happened to be from five in the morning until five at night. No food had been brought along as the group expected a short trip. However, one of the officers on the plane generously shared his sandwiches with them, which they heartily enjoyed despite the paint remover cans and the numerous air pockets which gave the entire journey the tone of a Coney Island roller coaster excursion.

When the first landing was accomplished, at a base occupied by a Negro construction battalion, apologies were offered to the artist for the ride with the paint remover, and an obliging ground crew cleaned the already reeking plane... with benzine!

Enterprising G. I.'s rigged up an impromptu curtain for Miss Lawrence's first concert, given under the stars. When it was opened, a solemn hush fell on the throng of 10,000 servicemen who were spread out over a field, and crowded in trees as far as the eye could reach.



Winchelsea Greet the Homecoming Soprano with an Escort of Horsemen

This moment Miss Lawrence remembers as the most thrilling of her life—her first appearance before men fresh from the battlefield.

The "Lord's Prayer" opened the program and was greeted with a rousing ovation. Wagnerian excerpts followed, the situation involved in each aria being explained in advance by Miss Lawrence. Songs by Richard Strauss, Hugo Wolf, Grieg and Schubert's "Ave Maria" made up the remainder of the program. Harriet Ware's "This Day Is Mine" also proved to be a prime favorite.

At the onset of Miss Lawrence's tour, she was advised against including Wagnerian excerpts in her programs. It was pointed out that works of a lighter nature would be more suitable for her audiences. The soprano refused any such compromise, and everywhere she appeared her choice of program, which certainly did not look down on G. I. taste, as was the case in the programs of many of the entertainers sent out, was highly complimented and enthusiastically received.

"Men near the front, who have been through the terrors of fighting, need and want more substantial, meaningful entertainment than the sort which might be furnished them by strip-teasers or tortuous comedians"—so Miss Lawrence explained the success of the kind of program she presented.

Forty or more regular performances were given for groups of servicemen, but more numerous were impromptu visits to hospital bases where Miss Lawrence sometimes sang, but often just talked with the boys. In certain respects these visits were the most satisfying parts of the tour. The charm of Miss Lawrence's warm, expansive friendliness was the best tonic in the world for wounded, homesick G. I.'s, anxious to hear about America—eager to be reminded of the mothers and girl friends left behind.

The courage Miss Lawrence displayed in making the taxing tour in the face of a paralysis attack which, for a while yet, confines her to a wheel chair, gave inspiration to seriously wounded soldiers who were fighting for recovery from comparable difficulties.

At one hospital base Miss Lawrence learned that the nurses possessed a most prized and precious instrument—an electric iron. Immediately one of her formal concert dresses was dispatched to them for a badly needed pressing. Many hours passed. The dress did not return.

Finally, when it did show up, it was discovered that every nurse on the base had been either examining it or trying it on. Many of them had seen no dresses other than uniforms for over three years.

Much pageantry and fanfare greeted Miss Lawrence's return to Winchelsea, her home town. On rising ground just outside the town she was met by an escort of 200 horsemen who transferred the singer from her automobile to an old spring wagon which bore her home in a triumphant parade. Leading the procession were two young girls, also on horseback, dressed as Miss America and Miss Australia.

A town hall reception followed which was attended by countrymen from miles around. Many had saved gasoline for months to be able to attend the occasion. Those not so lucky in this respect arrived via horses, buggies, wagons and bicycles.

Spouse Meets Family

With puckish glee Miss Lawrence recalls the difficulty experienced by her husband, Dr. King, who was faced with meeting a seemingly endless family of cousins, uncles, aunts and the rest for the first time. Equally amusing were his valiant, yet fruitless efforts to keep the names straight of all parties concerned.

Originally Miss Lawrence had hoped to enjoy an extended vacation with her family, but her schedule of appearances made it impossible for her to spend more than two or three days with them.



Chatting with Hospital Personnel in Sydney (Above). "Shooting the Breeze" with Convalescent G. I.'s (Below)



The Argus, Melbourne

Civilian concerts were given in Melbourne, Sidney and Adelaide. In those cities the people were becoming thoroughly acquainted with certain mysteries of American life such as hamburgers, hot dogs and apple pie with cheese, although the latter still presents a problem of taste which they find difficult to understand.

The entire land is wearing "war paint," to quote Miss Lawrence, who found an attitude of serious purposefulness wherever she went. Both men and women are drafted for labor. Because of this, music has suffered greatly. Even most women musicians are not available to play in major orchestras.

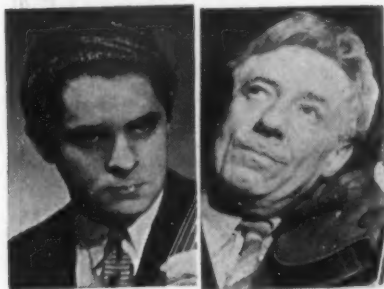
"Music Hungry" Citizens

The country is "music hungry," and evidenced great interest in the state of music in America, activities of American composers, and the possibilities of artist exchange after the war.

Miss Lawrence weathered the trip in fine shape. It was her husband, and her burly Army aide who were exhausted from the rigors of the journey.

Only one major "gripe" was recorded by the singer. For months she pined in vain for a sparkling, ice-cold, honest-to-goodness American "coke." The only soft drink available in Australia, she tells us, is a curious sweetish concoction, likely to turn any color from pink to purple to green when poured into a glass, sold under the appropriately unsavory name of "Lolly Water."

CONCERTS *in New York*



Leonard Rose Fritz Kreisler

ORCHESTRAS

Kreisler on All-Brahms Program Under Rodzinski

New York Philharmonic-Symphony, Artur Rodzinski, conductor. Soloist, Fritz Kreisler, violinist. Carnegie Hall, Jan. 4, evening.

ALL BRAHMS PROGRAM
Variations of a Theme by Haydn
Symphony No. 1, in C
Concerto for Violin and Orchestra in D
Mr. Kreisler

The Variations had moments of considerable beauty and were genuinely enjoyed by the audience, though just how significant this work is, as a whole, is a matter of personal opinion. Mr. Rodzinski gave a dignified and impressive performance of the Symphony which increased in significance as the work progressed. Mr. Kreisler's playing of the Concerto has been familiar for many years. It is one of the most interesting of contemporary musical performances. The entrance of the solo instrument in the first movement was electrifying and the Adagio was played with nobility and grandeur. If there was an occasional lapse of pitch, one forgave it on ac-

count of the sum of excellencies displayed. Needless to say, the great violinist received his customary ovation. H.

Barzin Conducts New Works

National Orchestral Association. Leon Barzin, conductor. Marisa Regules, pianist, and Joan Field, violinist, soloists. Carnegie Hall, Jan. 8, evening:

Overture to "Iphigenia in Aulis"....Gluck
Piano Concerto.....Ernest Gold
Miss Regules (First Performance)
Violin Concerto, Op. 14
Nicolai Berezowsky
Miss Field
"Les Préludes".....Liszt

Two new works, one of them a discovery worth remembering, made this concert especially interesting. And both of the young soloists played extremely well, with careful collaboration from Mr. Barzin and the orchestra. Mr. Berezowsky's violin concerto, which had its first New York concert performance, fits the instrument like a glove, but far from being a virtuoso vehicle it is packed with musical ideas (some of them borrowed, but most of them the composer's own). Well developed, boldly inventive, the concerto seems to have everything except a certain inner vitality and spontaneity. We should hear it again soon. Miss Field not only had mastered the music but obviously believed in it as well, which resulted in a first rate performance.

The Gold piano concerto was a disappointment. Mr. Gold knows all of the tricks of the trade; he can orchestrate smoothly and effectively; he can make music sound like Ravel, Gershwin, or a Hollywood sound track, at will. What he seems unable to do, in this concerto at least, is to make it sound like Ernest Gold. Miss Regules played the concerto admirably. Its formidable difficulties caused her no



Joan Field



Marisa Regules

SOLOISTS IN NEW WORKS UNDER BARZIN

trouble, and whenever she had a good phrase to play, she took full advantage of her opportunity, as at the end of the work. Mr. Barzin kept things well under control throughout the evening, in his inimitable choreographic fashion. The audience was enthusiastic and properly so. S.

Leonard Rose, Soloist with the Philharmonic-Symphony

New York Philharmonic-Symphony. Artur Rodzinski, conductor. Leonard Rose, cellist, soloist. Carnegie Hall, Jan. 6, evening:

Symphony No. 1.....Brahms
Concerto for Cello and Orchestra
Dvorak
Mr. Rose
Prelude to "Die Meistersinger"....Wagner

The feature of the evening was indisputably the warm, fluent and technically accomplished performance of the solo part in Dvorak's beautiful B minor Concerto. Mr. Rose, whose uncommon attainments scarcely need to be detailed anew, has rarely played with such sensitiveness, richness of tone and technical proficiency and it was a delight to hear the more animated pages of the work delivered with as much flow and musical feeling as the passages of gracious and

poetic cantilena. Mr. Rodzinski supplied the soloist with an excellent accompaniment and the young man was acclaimed with much warmth by his colleagues of the orchestra no less than by the large audience.

It cannot be claimed that the presentation of either the Brahms symphony or the Wagner overture occupied the same musical level. The former sounded heavy, coarse and dull and there was a good deal of rough work by the brass choir. The "Meistersinger" music was taken at a speed which deprived it of its spaciousness and grandeur.

The same program was repeated the afternoon of Jan. 7. P.

Philadelphia Orchestra, Jan. 9

Philadelphia Orchestra, Pierre Monteux conducting. Carnegie Hall, Jan. 9, evening:

Passacaglia and Fugue in C minor
Bach-Respighi
Symphony in D, "Haffner".....Mozart
"Daphnis and Chloe", Suite No. 1..Ravel
Ballet "Romeo and Juliet", First Suite
Prokofiev
"L'Oiseau de Feu", First Suite
Stravinsky

Mr. Monteux celebrated his guest appearance with the Philadelphia Orchestra by a thoroughgoing bargain-counter program. He is never so good as when conducting large scale ballet scores and choreographic dramas, hence his predilection for things like "Daphnis and Chloe" and the great terpsichorean scores of Stravinsky is entirely logical. It remains a question, though, whether the business of heaping Ravel's masterpiece, Prokofiev's "Romeo" and Stravinsky's "Firebird" on top of each other is not carrying the Ossa-Pelion process too far.

This is a late hour to acclaim Mr. Monteux's ways with Ravel and Stravinsky. Nobody plays the "Firebird" quite as well as he and listening to such a performance as the French conductor and the Philadelphians gave in this case some of us momentarily forget how tired we have become, through incessant repetitions of this music, fine

(Continued on page 15)

RECITALS

Abbey Simon, Pianist

Abbey Simon, who gave a recital in Carnegie Hall on the evening of Jan. 3, is in the happy position of being able to express whatever he wishes to, musically speaking, with perfect ease. It is delightful to encounter a young pianist who has such a flawlessly coordinated technical equipment and such natural vitality. There are aspects of music which he has not yet observed very profoundly, but everything that he does is sincere. To him the piano is an instrument of joy, and not of torture, as it is to many musicians.

He began with Busoni's transcription of Bach's Toccata, Adagio and Fugue in C for Organ, and at once revealed a complete command of himself in matters of touch, dynamic gradation and rhythmic security. In the Adagio Mr. Simon was a little out of his depth, but he played the fugue superbly. Mendelssohn's faded "Variations Sérieuses" were brilliantly performed, and not too seriously, which is in keeping with their salon nature. Ten years from now, Mr. Simon will probably take much more time and thought in his interpretation of Chopin's B minor Sonata, but his performance of it at this concert was honest and intelligent, if rather unpoetic.

Herbert Haufrecht's "Sicilian Suite", in a first performance, was well contrived for technical show-off but banal in content. Not much better



Ethel Bartlett and Rae Robertson



Abbey Simon



José Echaniz



Maurice Eisenberg

was Prokofiev's empty "Mephisto Waltz", Op. 96, also in a first performance. The Gavotte in F sharp minor, Op. 32, is a vastly superior piece of music. Mr. Simon played them all to the hilt. The Paganini-Liszt Etudes in E flat, E ("La Chasse") and G sharp minor ("La Campanella") had a whip-lash speed and intensity. Encores were plentiful. Mr. Simon is a young artist to watch in the coming years. S.

Bartlett and Robertson, Duo-Pianists

Ranging from Bach to Gershwin, Ethel Bartlett and Rae Robertson gave a two piano recital in Carnegie Hall on the evening of Jan. 5 which offered an unusual variety of musical styles. The novelty of the evening was an "Elizabethan Suite", arranged by Miss Bartlett from pieces in the Fitzwilliam Virginal Book. She has not tried to retain the delicate texture of the originals in her version, but has written a solid piece which frankly exploits the resources of the piano.

Considering the medium, this was probably the most sensible thing to do, though Elizabethan music loses most of its perfume and charm when it is played on modern instruments, with their heavier sonorities.

The recital opened with Burmeister's excellent arrangement of Bach's Fantasia and Fugue in G minor, Mozart's Sonata in D, and Rachmaninoff's Second Suite. In the Bach, the pianists kept an admirable evenness of pace, but when they reached the Mozart, they put their feet on the accelerator in most of the rapid passages, to the detriment of clarity and roundness of phrase. The intricate scale figures in the first movement and the weavings of the spirited final allegro suffer from the slightest inaccuracy or blur. Harold Triggs's "Surrealist Afterlode", No. 6, was wittily played and Miss Bartlett and Mr. Robertson concluded their diversified program with Gregory Stone's arrangement of Gershwin's Three Preludes and with Kovacs's showy version of the "Fledermaus" Waltzes of Strauss. The

enthusiastic audience demanded several encores. S.

Maurice Eisenberg, Cellist

For part of the time the recital of Maurice Eisenberg at the Town Hall the afternoon of Jan. 6 confirmed this writer in his opinion that, under certain conditions, the cello can be the most devastatingly dull of solo instruments. Certainly, the early half of the concert was a solicitation to intermittent slumbers. Mr. Eisenberg is, of course, a musically performer, with sound taste and a fine technical equipment. But neither in Beethoven's Sonata for Cello and Piano in A (with the accomplished Erich Itor Kahn as pianist) nor in several movements from Bach's unaccompanied C minor Cello Suite did he manage to strike fire. His tone was fuzzy and unresonant, even if it had its passing moments of purity. And in the Bach Suite there was not a little scratching.

As sometimes happens, a few moments of rest at intermission time worked a grateful change. Mr. Eisenberg played vastly better in the five "Pieces in Folk Mood", Op. 102, of Schumann, which deserve to be heard more frequently than they are. The improvement continued through a quantity of shorter works by Stravinsky, Isidor Philipp and Senaillé and the end of the recital turned out to be considerably more enjoyable than its beginning. P.

José Echaniz, Pianist

Returning to Town Hall in recital on the evening of Jan. 5, José Echaniz, Cuban pianist, found a particularly

(Continued on page 22)

MEPHISTO'S MUSINGS



Dear Musical America:

I am in receipt of a missive from Carl Simpson, in Cleveland, who in all gentleness takes me to task for intimating that the Metropolitan Opera people do *not* print on their programs the hour at which a performance ends as well as when it begins. You may remember that I have long been urging such a thing for the convenience of people who on various grounds want to know when the opera lets out. For decades the practice of furnishing this bit of useful information has been general in Continental Europe and I can see no objection to employing it here. Recently I was pleased to notice that the plan had been adopted by both the Boston and the Philharmonic-Symphony. The Metropolitan still holds out, apparently preferring to have its patrons pester ticket takers, ushers and porters for something which could be settled to everybody's satisfaction with a couple of printed words or figures.

Mr. Simpson in his letter tells me that the Metropolitan has been supplying Cleveland operagoers with this intelligence ever since 1937. And not only that, but furthermore the hour of each curtain rise and curtain fall, the length in minutes of respective operatic scenes and the precise duration of intermissions. Well, so much the better for Clevelanders! But here, in New York, nothing of the kind has thus far been done. Never mind the length of the various scenes and intermissions, I say, if only the programs will carry the final curtain time. Or are Clevelanders so much busier than New Yorkers that they have a better right to know?

Your correspondent in Harrisburg, Dick McCrone, sent me this one. Custodians at the Forum of the State Education Building here, one of the city's show places, are careful to keep the hall shining like a new pin, but an energetic janitor applied so much wax to the stage that it caused Sidney Foster, pianist, a member of the LeRoy-Foster-Scholz Trio, no end of embarrassment when he performed there on Jan. 4.

Foster was in the midst of Liszt's Hungarian Rhapsody when his stool began sliding on the highly

polished stage. Finally it skidded so far away that he had to interrupt his playing, apologize to the audience for the interruption and return to the piano after seeing that his seat was more firmly secured.

As a follow-up to your story about Lawrence Tibbett appearing on the Hit Parade, and your wonder about what happened to the Swoon Parade, I give you this note which I received from Edward Harris, Mr. Tibbett's accompanist. He wrote:

"When I got to the theater for the broadcast a couple of bobby-soxers started running towards my cab. As I got out, they stopped in disappointment.

"Naw, it ain't him," said one. The other straightened up defiantly. 'Well,' she said, 'I'm stickin' right here till I see this guy Tibbett'.

"Whether they stuck and saw him I don't know. Life must be difficult for youngsters".

* * *

Cast your living accommodations upon the waters and what do you get back? Gratitude, at least, according to Leon Barzin, conductor of the National Orchestral Association. While waiting for the plane to Boston at midnight one Wednesday, Mr. Barzin overheard a man on the telephone anxiously pleading for a hotel room at a hotel—the 18th he tried that evening, with what result you can imagine.

The prospect of finding himself in the same position on his arrival in Boston within a few hours awakened in Mr. Barzin the impulse to follow the Golden Rule. So he offered to phone his own club. Sure enough, a room was available, and with a note from Mr. Barzin the man was off.

On his return to New York two days later the conductor found a letter which read: "I want to thank you for the courtesy you extended to me last night by accommodating me at the Lotos Club. The room available was the King's Suite, so to speak, and I enjoyed being a 'King' for a night.

"Needless to tell you, it was mighty fine of you to do what you did. In this busy, war-time world, with all its harshness and all that goes with it, your kind of kindness goes a long way toward making life easier."

The letter closed with a request that Mr. Barzin send him the bill for his night's lodging.

* * *

Newspapers in New York, and presumably others over the country, recently carried the following radio advertisement:

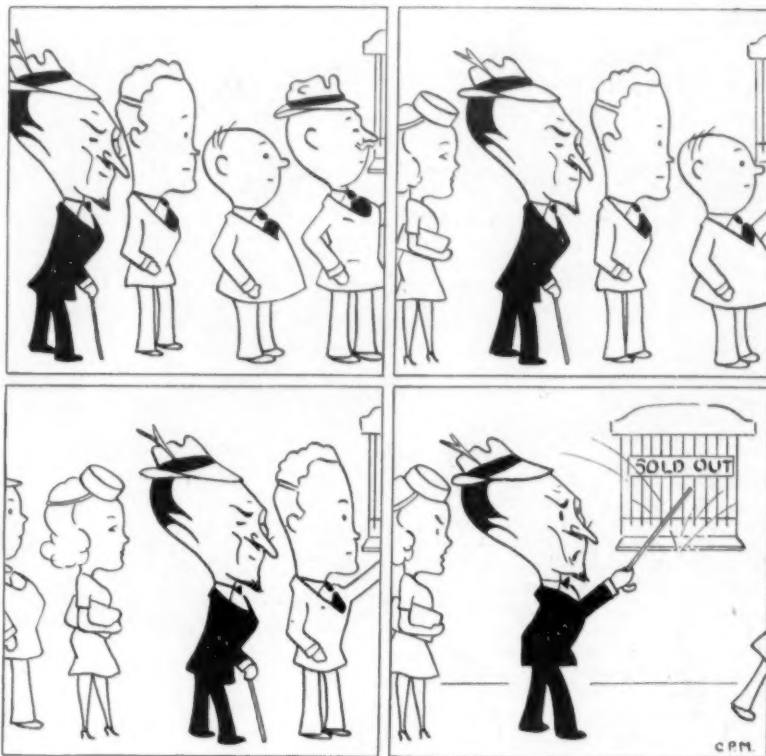
"TONIGHT! on the Colgate Tooth Powder Theatre of Romance THE MESSIAH, a dramatic presentation based on certain incidents in the life of George Frederick Handel".

Tomorrow night, no doubt, "Tristan und Isolde", based on certain incidents in the life of Richard Wagner.

* * *

The other day I happened to run across that delightful volume describing the commemoration of Handel as given in Westminster Abbey and the Pantheon in May and June, 1784, and written, of course, by the prolific Charles Burney. I remember that you pub-

MEPHISTO, Jr. . . . By C. P. Meier



lished a feature article on this book some years ago, but as Burney is a perpetual treat, I thought you might like to pass on a few quotations from his ebullient style, and I chose those which describe the "crouds" which gathered for the Handel performances. If you are reminded more of a subway rush than an audience assembled for a sedate musical event, remember that other times, other ways—and, after all, I've seen some pretty scrambles in the lobby of the Met. I won't even mention the throngs of bobby-soxers who mob their idol, and similar phenomena, for after all, Handel was Handel, and Hollywood and radio fan-dom didn't exist in those days. Still, you may want to draw your own comparisons.

Just to give you the flavor of the thing as I read it, I am using "f's" to take the place of those long "s's" which make so much trouble for today's readers of old books (with a prayer to the linotyper to get them all in the right places), and retaining Dr. Burney's punctuation which makes any sentence under 17 lines a mere ejaculation. So here we go:

"Early in the morning, the weather being very favorable, persons of all ranks quitted their carriages with impatience and apprehension, left they should not obtain seats, and prefented themselves at the several doors of Westminster Abbey, which were advertised to be opened at Nine o'clock; but the doorkeepers not having taken their posts, and the orchestra not being wholly finished, or, perhaps the rest of the Abbey quite ready for the reception of the audience, till near Ten o'clock; such a crowd of ladies and gentlemen were affembled together as became very formidable and terrific to each other, particularly the female part of the expectants; for some of these being in full drefs, and every infant more and more incommoded and alarmed, by the violence of those who preffed forward, in order to get near the door fcreamed; others fainted; and all were difmayed and apprehensive

of fatal consequences: as many of the moft violent among the gentlemen threatened to break open the doors; a meafure, which if adopted, would, probably have coft many of the moft feeble and helplefs their lives; as they muft, infallibly, have been thrown down and trampled down, by the robuft and impatient part of the croud.

"It was confiderable time after a fmall door at the weft end was opened, before this prefs abated; as tickets could not be examined, and cheques given in return, faft enough, to diminifh the candidates for admiffion, or their impatience.

"However, except difhevelled hair, and torn garments, no real mifchief feems to have happened."

The second performance was at the Pantheon, and Burney comments ruefully:

"The extreme heat of the weather, augmented by the animal heat of 1600 people, clofely wedged together, muft have confiderably diminifhed the delight which the lovers of Mufic expected to receive from this night's exhibition: when the body fuffers, the mind is very difficult to pleafe."

Burney had fomething there, you will agree. To go on, they learned from experience, for the third event went more smoothly:

"And though the chief part of the audience, by coming early, had a long period to fill up, yet, fuffering no inconvenience from numbers, heat, or cold; and having a building fo venerable, fo fitted up, and fo filled, to examine, all the languor, laffitude, and tediousnefs were kept off, which ufually feize both body and mind in public places, before the long-expected pleafure arrives."

Gofh! hope you read that fuccesfully, is the fole remark of your (fould be Mephisto).

Mephisto

OPERA

at the Metropolitan

See pages
3 and 5
for review
of "Die
Meistersinger"

"Aida", New Year's Night

An "Aida" with an unusually well balanced cast ushered in the new year on the evening of Jan. 1. Zinka Milanov, in the name part, again demonstrated the newly acquired deft control of her higher voice with deeply gratifying results. Her singing of the "Ritorna vincitor" and in the Nile scene especially being of noteworthy tonal purity and great beauty. Bruna Castagna, making her first appearance of the season, invested the music of Amneris with her well-known tonal lusciousness and opulence, winning a well-deserved ovation after the first scene of the last act.

Richard Bonelli's artistically sung Amonasro, virile and rich of tone, was another pillar of strength in the performance, as was Ezio Pinza's Ramfis. After a tight-throated start with the "Celeste Aida" Kurt Baum as Radames used his robust voice with increasing freedom and offered his finest singing of the evening in the final tomb scene. The other roles were in the hands of Thelma Votipka as the Priestess, Richard Manning as a Messenger and Osie Hawkins as the King. As the conductor, Emil Cooper showed much more consideration for the singers in the second part of the performance than in the first. C.



Bruna Castagna as Amneris in "Aida"

scene to come, and which are considered by many to point the whole meaning of the drama as well as to be the core of the musical inspiration, were a high point of the conductor's knowing reading of the score. Emil Cooper, with a flair for dramatic climax and contrast of tonal and dynamic values, made the music live, while retaining the other-world qualities of mystery and half-veiled dreams which are so peculiarly its own.

The singing-actors of the cast were familiar from past representations, as was the staging—one of the Metropolitan's best efforts. Some faulty timing with the curtains, allowing them to close too quickly on the first scene, so that Mélisande is seen running away from Golaud but not following him, and opening them too soon on the scene in Golaud's bedroom, will doubtless be corrected. Otherwise the production moved like clockwork.

Bidu Sayao's Mélisande is admirable for many qualities: a youthful and pliant figure, a sympathy for the distraught yet purposeful character of the heroine, and a true and sweet voice. Martial Singher as Pelléas made his mark last year, and continues to be a persuasive hero, his distinctive art and superb diction dominating all others. Lawrence Tibbett's Golaud seems deeper in conception, and was best in later scenes as Golaud's bitterness and frustration grows and is expressed. Alexander Kipnis as Arkel was a fine portrait of the wise old man who has only philosophy and pity to offer from the sidelines of the drama. Margaret Harshaw as Geneviève and Lillian Raymond as Yniold were in the picture, as was Lorenzo Alvary as the Physician, the only newcomer to the cast. Q.

"The Magic Flute", Jan. 5

There is little pleasure or profit in considering the first performance this season of the "Magic Flute". In its main outlines it closely followed those of recent years, which do well enough, perhaps, for persons not burdened with an intimate knowledge of Mozart's last opera, its true character, content and spirit. This time the representation started out under the additional handicap of Bruno Walter's absence. That conductor's affectionate treatment of the score and the manner in which his fostering care permeated many elements of the interpretation had a way of mitigating some especially disaffecting aspects of the performance. This time he was supplanted by Paul Breisach whose heavy, inelastic,



Bidu Sayao as Mélisande and Martial Singher as Pelléas in the Debussy Opera

unimaginative direction merely served as an additional blight.

A very large audience applauded with warmth and laughed at the various japes and sallies of Papageno as communicated in the English translation of Ruth and Thomas Martin. Much of the enthusiasm, however was reserved for Mimi Benzell, a young native soprano who, after an inconspicuous debut at a Metropolitan Sunday night concert, got off to a life-sized operatic start as the Queen of the Night. Time was when this formidable role was recognized as a grandiose dramatic part for an emotionally expressive singer with a far-darting mastery of bravura. That epoch, clearly, is long past and the sable regent of the heavens now rests almost universally in the keeping of light and more or less trained and inexperienced twitterers of florid patterns.

Miss Benzell was neither strikingly better nor strikingly worse than her recent predecessors in the role. The second aria went better than the first, which was to be expected. She delivered its furibond measures in bright, pin-point tones, with a certain agility and the ability to strike the high staccati (including the F's) in tune. The newcomer's instinct in trying to communicate the dramatic feeling of the arias was sound enough but her vocal technique is not yet equal to her aim. In less exacting music Miss Benzell may give a better account of herself.

The others contributed variously to the proceedings. Jarmila Novotna though not in good vocal form, exhibited once more a winsome and sensitive Pamina. James Melton's Tamino, if properly youthful, continues to be wooden, and his singing of pages like the picture air lacks style and suavity. As Sarastro Mr. Pinza is woefully miscast while Mr. Brownlee's Papageno, for all the laughs his humors aroused, comes far nearer the English music hall comedian than the naive folk character embodied in the part. The Three Ladies and the Three Youths sang passably. Other roles were in the hands of Lillian Raymond



Edward Johnson Congratulates Mimi Benzell After Her Debut as Queen of the Night

and Messrs. Garris, Moscona, Darcy, Gurney, Manning and D'Angelo. P.

"Lucia", Jan. 6 (Afternoon)

Donizetti's "Lucia di Lammermoor" had its second performance of the season on the afternoon of Jan. 6 before an audience which was packed like sardines behind the rail besides filling all available seats. The cast, as at the first performance, consisted of Patrice Munsel in the title role; Jan Pearce as Edgardo; Leonard Warren as Enrico; Nicola Moscona as Raimondo; Thelma Votipka as Alisa; Richard Manning as Arturo; and Lodovico Oliviero as Normanno. Cesare Sodero kept thing going at a lively pace, a bit too lively for the chorus in the opening scene and elsewhere during the course of the afternoon. Miss Munsel again won a tremendous ovation for her singing in the "Mad Scene". She brings to it youth, some excellent touches of dramatic illusion, and vitality. But one felt misgivings at the strain she put upon her voice in this exacting music, which sopranos of twice her age and experience have found a formidable challenge. Mr. Warren and Mr. Pearce were in good form, vocally, and the other members of the cast went through their paces creditably. The ballet provided a delightful comic interlude. S.

"Carmen", Jan. 6

The third performance of "Carmen" on the evening of Jan. 6, was made notable by the first appearance in the role of Escamillo, of Hugh Thompson who joined the organization this season. Mr. Thompson, who has had considerable operatic experience elsewhere, not only sang the music well but acted the role vividly and with much charm. He met with an unusual success with the audience and was loudly applauded.

Lily Djanel who assumed the title role has done much with the part since the first appeared in it here. It was better sung and far better acted. Mr. Jobin sang his music well throughout the evening. Miss Albanese was not in her best voice but she won much applause especially after her third act aria. The lesser roles were assumed by Frances Greer, Martha Lipton, George Cehanovsky, Alessio De Paolis, Louis D'Angelo and John Baker. Wilfred Pelletier conducted. H.

"Marriage of Figaro", Jan. 8

Erich Leinsdorf once more conducted Mozart's "Marriage of Figaro" in a lively performance on Jan. 8, with the same cast as before. Ezio

(Continued on page 30)

"Rigoletto", Jan. 3

An interesting "Rigoletto" was given on the evening of Jan. 3, with Leonard Warren in the name part for the first time this season, and Josephine Antoinette as Gilda. It was the opera's second hearing of the season. There were last minute substitutions. Bruno Landi appeared as the Duke, in place of Charles Kullman who had been announced, and Nicola Moscona as Sparafucile, instead of Virgilio Lazari.

The performance had high spots and also some others. Mr. Warren's impersonation has grown in importance and his magnificent voice sounded well much of the time in spite of the fact that the palate-y quality which has often distressed his many admirers, grows increasingly evident. Miss Antoinette's voice gains in beauty and in skill of production from season to season. She sang well, wisely omitting the unofficial high E at the end of "Caro Nome". Dramatically, she could hardly be considered subtle and she wore an incredible wig and, in the third act, a nightgown which could have been accommodated only in the Bed of Ware. Mr. Landi did his best and was much applauded. Walter Casel, new to the role of Ceprano, was impressive. The other roles were assumed by Anna Kaskas as Maddalena; Thelma Altman as Giovanna; William Hargrave as Monterone, and there were also George Cehanovsky, Alessio De Paolis and Maxine Stellman. Cesare Sodero at the conductor's desk, gave a routine performance and followed the singers nicely. N. B.: The claque was much in evidence throughout the evening. D.

"Pelléas et Mélisande", Re-enters The Repertoire, Jan. 4

The major miracle which is Debussy's "Pelléas et Mélisande" once again brought a minor miracle in its train—a huge audience which listened to it in apparent absorption and devotion—at the first performance on Jan. 4. Only a few abortive attempts at applause broke into the music between the scenes and these quickly died, so that the full value of this music could be received. These pages, which, so unerringly presage the mood of each



Two Views of the Luncheon Given by Sol Hurok for Civic Concert Association Officials and Field Representatives

Larry Gordon Photos

Civic Concerts Holds Annual Conference

CIVIC Concert Service, Inc. held its 24th annual conference for field representatives in New York throughout the two weeks period of Jan. 8-20. The daily business sessions were divided between the historic Lotos Club and the New York offices at 711 Fifth Ave. O. O. Bottorff, president, and D. L. Cornet, vice-president, presided at all the meetings.

At the conference opening, Mr. Bottorff sketched briefly the origin and development of the organized audience movement. He recalled it was in the Fall of 1921 that the Harrison-Harshbarger Bureau staged a campaign at Battle Creek, Mich., which proved to be the first step toward the building of the Civic Music Plan. Then began the development and evolution of the Civic Music movement through Civic Concert Service. The rapid growth to today's voluminous national scope is generally regarded as an unparalleled phenomenon in concert circles, he stated.

"In the period of almost a quarter of a century that has since elapsed," Mr. Bottorff continued, "hundreds of principal cities in every state in the U. S. have adopted the Civic Music Association plan as their permanent vehicle for concert presentation. These include those cities in the 12 mid-western states that we selected as operating sites in the early days of the plan, all of which have now operated continuously for more than 20 years. Such large centers of population as St. Louis, Milwaukee, and Memphis are among these 'more-than-20-years-old' associations as well as many other important cities of populations between 100,000 and 350,000.

New Associations Added

"During the year of 1944 which has been Civic's 23rd, 51 new associations in 19 different states have been organized and added to the multitude of old, established ones. Fifty-four per cent of all Civic Music Associations have now attained auditorium-capacity audiences and waiting lists. Residents of over 1200 cities and towns hold memberships and attend Civic Music concerts each season somewhere in each of the 48 States".

In conclusion Mr. Bottorff said, "The injection of sound business principles into the concert field is a typically American development. In fact only the people of this nation are willing to think in such terms. We have steadfastly specialized in developing in our great national laboratory better methods for bringing more music to more people in our own nation. It is already contributing to placing the U. S. in a position of great world-wide influence in the field of fine music. In order to help in preserving the fundamentals that have established Civic

Music as such a national institution, Civic Concert Service dedicates 1945 to assisting its association in strengthening organization and further widening their spheres of service".

Alfred H. Morton, chairman of the Board of Directors of Civic Concert Service, in a brief address gave statistics bearing on the all-time high reached in demand and delivery of good music and fine entertainment. He said that the requirements of civilian and military personnel ran remarkably close many concert artists had divided their time equally between the two types of engagements.

D. L. Cornet, Civic's vice-president, reviewed the accomplishments of the year just closed. Its record-breaking totals in cities served, artists booked, and national membership totals, far exceeded even the most optimistic estimates—even those made as late in the season as September 1944, he said. The most unusual development however, according to Cornet, was the large increase in the average number of concerts presented by each association per season, which has raised the figure to 5.12 concerts for the average series.

Every evening in the entire two weeks period brought a new social, musical or theatrical event. One of the

highlights among the social events occurred on Jan. 13 when Mr. and Mrs. Bottorff held open house honoring the Civic representatives. More than 200 celebrities of the operatic and concert fields, the stage, screen and radio, were present. Managers of symphony orchestras from distant cities, composers, and artist managers were numbered in the brilliant gathering.

The first night of the conference officers and directors of the National Concert and Artists Corporation entertained the Civic office and field staff at dinner at the Stockholm in Radio City followed by a viewing of the film "Hollywood Canteen", to which special interest attached because of the roles filled by two N.C.A.C. artists, Irene Manning, soprano and Joseph Szigeti, violinist. On another occasion Mr. and Mrs. Pierre Luboshutz entertained in their home, the 10th annual event of this nature tendered by this popular two-piano combination. A supper party in the home of Mr. and Mrs. Joseph Schuster followed this artist's recital of Jan. 9. Sol Hurok also complimented the Civic field staff with an elaborate luncheon and entertainment at the fashionable Le Pavillon on Jan. 17.

At different times in the fortnight members of the staff were guests of

Putnam Choral Society Sings "Messiah"

CARMEL, N. Y.—The Putnam County Choral Society, Ruth Shaffner, director, has already given five performances of "Messiah". The first was sponsored by the Entertainment Council of Putnam County and given at Carmel, N. Y. The second was in St. Paul's Methodist Church at Peekskill, N. Y. The third was at the Presbyterian Church, Brewster, N. Y. The fourth at the First Congregational Church of New Milford, Conn., and the final one at the Army Air Force Convalescent Center at Pawling, N. Y., where the performance was held in the chapel.

There have been more requests to the society for performances than they could possibly fill, and capacity houses always greeted the group. In many cases it was the first time an oratorio had been given in the locality and much enthusiasm has been created. Applications for membership are being received from all-over the County. Other works will be put in preparation shortly.

Saminsky to Direct Festival

Lazare Saminsky, New York composer, conductor, and author of "Music of Our Day", will direct this Spring festival concerts devoted to "100 years

of American Music" in honor of Temple Emanu El's 100th Anniversary. Last Spring he conducted concerts in honor of France, England and Russia, and a program of his own choral works in Chicago where the Chicago Symphony Orchestra presented his "Three Shadows" under the baton of Hans Lange. Mr. Saminsky's songs were much in vogue this season. Helen Jepson and Martial Singher sang them on tour; Marguerite Kozenn in Detroit; Marie Rodker in Vancouver, B. C.; Barbara Stevenson and Ilya Tamarin in New York.

First Ernest Bloch Award Presented

The first Ernest Bloch award has been presented by the United Temple Chorus of Lawrence, L. I., to Herbert Fromm, organist and choirmaster of the Temple Israel, Boston, for his composition for women's chorus "Song of Miriam". Mr. Fromm, a pupil of Paul Hindemith, came to this country from Germany six years ago. Two other outstanding compositions were submitted by Hugh F. MacColl and Heinrich Schalit, both of Providence, R. I. More than 90 manuscripts were received by the judges, Douglas Moore, Lazar Saminsky, Hugh Ross and Isadore Fried. A similar award will again be made by the United Temple Chorus in November, 1945.

José Echaniz, Joseph Schuster, Efreim Zimbalist, Isaac Stern, Alexander Uninsky, Lotte Lehmann, Rosalyn Tureck and Alexander Brailowsky at their concerts. The group was also entertained by Patrice Munsel and Jan Peerce at the Metropolitan Opera performance of "Lucia di Lammermoor". "La Bohème" and other opera performances were also attended. Theatre parties included one old and one new Broadway production—"Carmen Jones" and "On the Town".

Bruno Walter to End Year of Retirement

YIELDING to the repeated requests of the Boards of Directors of both the Philharmonic-Symphony Society and of the Metropolitan Opera Association, Bruno Walter has consented to end his year of rest earlier than he had planned and to do special performances for both organizations this spring.

For the Metropolitan Opera, Mr. Walter will return for a limited number of performances the latter part of the season. The operas he will conduct, and the dates, will be announced later. For the Philharmonic-Symphony he has agreed to contribute his services for a special Pension Fund concert and to repeat, for the third successive season, his uncut performances of Bach's St. Matthew Passion. The pension concert will be given March 7 at Carnegie Hall.

The Bach work, which has become a Philharmonic tradition under Mr. Walter, will be presented March 29, 30, 31 and April 1. Soloists reengaged include Nadine Conner, Jean Watson, William Hain, Lonzon Alvary and Mack Harrell; the Westminster Choir will again assist the orchestra.

ASCAP Awarded Decision In Monopoly Suits

In a decision by Special Master James Messer, Jr. of the State of Florida on Jan. 17, ASCAP "does not constitute an unlawful monopoly or combination operating in restraint of trade or in violation of the statutes of the state of Florida and is legally qualified and entitled to operate within the state."

ASCAP was one of three original defendants in a suit brought by Florida's Attorney General J. Tom Watson, charging infringement of the Florida statute. Last March 20 Louis D. Frohlich, of ASCAP General Counsel, won separate trial for the society, and the ASCAP case was then tried last July in New York City.

In Albany the Appellate Division upheld the lower court decision that ASCAP was not a monopoly infringing the Donnelly Act. Suit was brought by the Hotel Edison, Inc. against the society, and the appeal was argued by Louis D. Frohlich, ASCAP General Counsel. The decision was unanimous.

New Lourie Work Played in Boston

**Koussevitzky Conducts
"The Feast During the
Plague"**

BOSTON.—The premiere of Arthur Vincent Lourie's Symphonic Suite, "The Feast During the Plague" (after Pushkin) was given by the Boston Symphony under Serge Koussevitzky at the concerts of Jan. 5 and 6.

The suite is in six sections, Tempo di marcia; Dialogue of the Two Fortunes (Petrarch); Mary's Song, Song of Death; The Little Concert; Sinfonia Finale. A chorus and solo soprano voice are required, for which a small group from the Harvard Glee Club and the Radcliffe Choral Society, of which G.



Arthur Lourie

Wallace Woodworth is conductor, supplied the ensemble. The solo voice was that of Valentina Vishnevskaya who upon this occasion made her Boston debut.

Mr. Lourie's work is essentially program music. It is very dependent upon the text by Pushkin which inspired it. This text, with its complicated history, is paralleled by the equally complicated measures of the music. The life of the composer, as revealed in the annals of "Modern Russian Composers" remind one of many instances which Mr. Lourie might have sought to correlate with "The Feast."

Although the young singers in the chorus were at times a little insecure, it is only fair to recall that the score is extremely exacting and war-time limitations, as to rehearsals, must be taken into consideration. Miss Vishnevskaya was note perfect, singing without score. She disclosed a voice of agreeable quality and flexibility.

"The Feast" was received cordially and the composer took several bows. A charming performance of Mozart's Divertimento for Strings and two Horns (K. 287) was also played at the concert. All the finesse which Dr. Koussevitzky commands was brought to bear upon this thoroughly lovely work. The program closed with a forceful presentation of Sibelius's Symphony No. 2.

The concerts of Dec. 29 and 30 under Dr. Koussevitzky featured Bela Bartok's Concerto for Orchestra. The performance was again an artistic achievement for conductor and players. The Bartok item was preceded by a brilliant performance of Mussorgsky's "A Night on Bald Mountain". The program closed with a majestic performance of the Brahms Symphony No. 1. G. M. S.

Harrisburg Raises Funds For Civic Arts Building

HARRISBURG.—A new series of artist programs was inaugurated this month when the Junior Chamber of Commerce, seeking funds to build a Civic Arts Building, presented the Ostas, a Spanish and Latin-American dance team, at the Forum. Proceeds were turned over the building fund to construct a headquarters for the city's Community Theater, Symphony Orchestra, Choral Society and Wednesday Club groups.

Other events in the series include: Feb. 28, First Piano Quartette; March 23, Alec Templeton, and April 25, Kenneth Spencer, basso.

The Wednesday Club, meanwhile,

presented the second concert of its Civic Music series on Jan. 4, at the Forum. A capacity audience of 1,800 persons heard the LeRoy-Foster-Scholz trio in a program of chamber music. D. McC.

Chicago Audience Hails Moore Recital

**Soprano Appears in a Special
Series—Travers, Eppinelle and
Others Heard**

CHICAGO.—Grace Moore, soprano, gave a recital in the Civic Opera House on Jan. 14, under the auspices of the History and Enjoyment of Music Series of subscription concerts. Extra seats in orchestra pit and wherever else possible augmented the regular subscription audience. Miss Moore's program was interesting. Artistic finish, intuitive timing and phrasing gave distinction to her singing. Miss Moore was ably assisted by Otto Herz at the piano.

On Jan. 14, Patricia Travers, young violinist, gave a recital in Orchestra Hall. She was assisted by Hendrik Endt at the piano. Her program included compositions by Mozart, Wieniawski, Walter Piston, Shostakovich, Paganini and others, played with artistry, beautiful tone and color. Mr. Endt's accompaniments added considerably to the general excellence of the concert.

Beatrice Eppinelle, pianist, winner of last year's Adult Education Council award, appeared in concert in Orchestra Hall on Jan. 2, as one of the artists listed for its current Musical Arts Piano Series. Her playing showed exceptional talent and poise.

The Russian Trio gave a concert at the Atts Club on Jan. 3. The program consisted of Mozart's Trio No. 5 in G and Schubert's Trio in B flat, Op. 99. Owen Berger, pianist, gave a recital in Kimball Hall on Jan. 7. His program included Beethoven's Sonata in E, Op. 109, and works by Brahms, Handel, Schubert and others. Mildred Dilling, harpist, and her sister, Charlene Dilling Brewer, violinist, were heard at Kimball Hall on Jan. 8, the program containing individual numbers, and also violin and harp duets. C. Q.

American Chamber Music Recitals Planned

A series of four concerts of American chamber music has been announced by the National Association of American Composers in conjunction with the National Music League to be held at the Museum of Modern Art the evenings of Jan. 26, Feb. 23, March 23 and April 20. Although the programs include several first performances, their primary object is not to introduce new names or new compositions, but to offer an interesting selection from the large mass of material available. The works to be given embrace a wide variety of forms and instrumental combinations. They aim to exhibit a cross section of chamber music of 20th Century America rather than to stress particular idiomatic tendencies.

A majority of the artists participating in the scheme will be from the National Music League and the National Orchestral Association. The program committee consists of John Duke, chairman; Norman Dello Joio, Paul Creston, Victor Young and Daniel Saidenberg. The works making up the first program are Daniel Gregory Mason's Divertimento for Woodwind Quintet, Virgil Thomson's Stabat Mater for soprano and string quartet, Aaron Copland's sonata for violin and piano, Arthur Kreutz's "Three Shakespearean Sonnets" and Quincy Porter's Fourth String Quartet. The concerts are open to members of the National Association for

American Composers and Conductors, the Museum of Modern Art and the National Music League.

Chicago Hears Brahms Concerto

**Weicher and Bowers Are
Soloists—Rossi Work Is
Played**

CHICAGO.—Hans Lange, conductor of the Chicago Symphony, presented two of the orchestra members, John Weicher, concertmaster, and Dudley Bowers, first cellist, as soloists at the Thursday-Friday subscription concerts, Dec. 21 and 22, in Orchestra Hall.

These men gave a fine account of the Brahms Concerto in A Minor, Op. 102, with artistic finish and color. Mr. Lange provided a rich orchestral accompaniment. The orchestra rose to unusual heights in its playing of Rachmaninoff's Second Symphony. Beautiful tone and a feeling of oneness with the conductor gave distinction and dramatic value to the playing of the score.

The program began with the first performance of Rossi's Symphonia for Double Orchestra (newly scored and arranged by Max Sinzheimer), a somber work of interesting texture, excellently played.

Alexander Brailowsky, pianist, was soloist at the Dec. 26 concert and again on Dec. 28 and 29. Desire Defauw conducted. Mr. Brailowsky played Beethoven's Concerto No. 3 with a full-bodied tone and musical understanding. Chadwick's "Noel" began the program, the orchestra playing it with sensitive, imaginative feeling. Mozart's "Jupiter" Symphony had clarity and delicacy throughout most of its playing. The Prelude to Humperdinck's "Hansel and Gretel" provided special holiday seasoning.

For the subscription concerts, Mr. Brailowsky played Chopin's Concerto No. 1 with fine restraint. The melodic line was clear and a fluid technique kept the concerto moving along well defined paths. Franck's Symphony in D minor had dramatic contrasts in its playing, and Mr. Defauw gave it forceful direction. The concert began with the colorful splash of Smetana's "The Bartered Bride" Overture.

Thomas Memorial Program

The annual Theodore Thomas Memorial program was given Jan. 4 and 5, with Mr. Defauw conducting. Strauss's "Symphonia Domestica", not heard in a number of seasons, was of special interest. Mr. Defauw conducted with a good sense of balance. Other items on the program included Liszt's Symphonic Poem, "Orpheus", and Tchaikovsky's "Romeo and Juliet". The concert opened with the overture to "The Flying Dutchman".

The third all-Beethoven program was given Jan. 11 and 12, and included the "Pastoral" Symphony and the Fifth. The "Pastoral" had simplicity of line and feeling. The Fifth, however, was taken at tremendous pace, which was exhausting and confusing to follow. The "Fidelio" Overture began the program.

John Weicher concertmaster, and Franz Polesny, head of the second violin section, were the soloists at the sixth afternoon concert, Jan. 9. They played Bach's Concerto in D minor with purity of tone and excellent musicianship. Selections from Berlioz's "Damnation of Faust" gave Mr. Defauw ample opportunity for dramatic contrasts and brilliant orchestral effects. Haydn's Symphony in G began the program, which also included Jongen's Fantaisie on Two Walloon Christmas Carols, an interesting novelty. CHARLES QUINT

Milwaukee Has Varied Calendar

**Arrau and Melton Give
Recitals—Boston Sym-
phony Heard**

MILWAUKEE.—The Civic Concert Association recently presented Claudio Arrau, pianist, for its second concert. Mr. Arrau opened his recital with Mozart Rondo in D which was followed by "Moonlight" Sonata, played in a masterful fashion. Three Liszt works, "Au bord d'une source", the Sonetto 123 del Petrarca, and the "Mephisto Waltz" brought thunderous applause. Mr. Arrau also played Chopin's Ballade in G minor and Barcarolle, and works by Debussy, Ravel, Albeniz and Granados.

On Dec. 1 the Civic Concert Association presented James Melton in a recital. It was not only personality and charm but a fine voice and musicianship which made this concert so fine. His program consisted of songs by Handel, Mozart, Berger and Rachmaninoff; the aria, "M'Appari" from "Martha"; a French group and many ballads. Robert Hill not only gave Mr. Melton fine support at the piano but also played a group of piano solos.

On Dec. 9 The Boston Symphony, Serge Koussevitzky conductor, thrilled Milwaukee. It was a pleasure to watch the joy and the excitement of the audience. The Tchaikovsky Symphony No. 5 was broadcast. The second half of the program brought a Corelli suite for strings, and Wagner's prelude to "Lohengrin" and prelude to "Die Meistersinger". The audience insisted on encore. It was Sousa's "Stars and Stripes Forever", played with much gusto. Sponsors were the Allis Chalmers broadcast and the Arion Musical Club, Mrs. H. A. Koch local manager.

On Dec. 3 the Arion Musical Club gave its fifty-ninth annual presentation of "Messiah". Dr. Hermann A. Nott was the conductor; Arthur Arneke, accompanist; Harry D. O'Neil, trumpeter. Guest soloists were Hilda Ohlin, soprano; Eileen Law, contralto; William Morton, tenor; Robert McAfee, bass-baritone.

On Dec. 4 at the Pabst Theatre and also on Dec. 18 two concerts by the Chicago Symphony were sponsored by the Milwaukee Orchestral Association, Myra Peache, local manager. The Dec. 4 program, with Désiré Defauw conducting, included Beethoven's overture "Coriolanus" and the Symphony No. 4. Eugene Istomin was soloist in the Rachmaninoff Piano Concerto No. 3, in which he displayed musical intelligence and brilliant technique. On Dec. 18 the guest artist was Percy Grainger, in the Grieg Piano Concert. The orchestra under Hans Lange played the overture to "Oberon" by Weber and the Brahms Symphony No. 3.

The Milwaukee Symphony under Dr. Julius Ehrlich gave its two annual concerts (afternoon and evening) on New Year's Eve at the Pabst Theatre. The program was called "Music of Old Vienna and Modern America". Suppe, Johann and Joseph Strauss represented Europe and George Gershwin, Jerome Kern and Richard Rodgers the Americans. The afternoon concert for the children was delightful. Louise Weber, soprano, was the soloist of the evening, singing mostly ballads from musical comedies.

ANNA R. ROBINSON

Jean Bryan Sings in Wheeling

WHEELING, W. Va.—Jean Bryan, contralto of Rochester, Pa., appeared as guest artist of the Woman's Music Club on Jan. 4 in the Y.W.C.A. Auditorium. Included on her program was a group of Brahms's Lieder. Montana Menard of the Wheeling Woman's Music Club was accompanist.

Philadelphians Play Under Caston

Monteux Is Guest Conductor—Prokofieff Work Heard

PHILADELPHIA.—The Philadelphia Orchestra's concerts on Dec. 29 and 30 were under the capable leadership of Saul Caston, the organization's associate conductor, with a three "B's" program featured. As the opening number Bach's B minor Suite for flute and strings afforded pleasure. The solo passages had a fine exponent in William M. Kincaid, principal of his section. Prolonged applause acknowledged his skill and musical artistry. The remainder listed Beethoven's Symphony No. 1 and Brahms's Symphony No. 2.

Pierre Monteux as guest conductor for the concerts of Jan. 5, 6 and 8, bowed to a hearty welcome from players and audiences. Through previous engagements with the orchestra and at Robin Hood Dell events, the San Francisco conductor has established himself firmly in the esteem of discriminating local musicians and concert-goers.

His program included Bach's C minor Passacaglia and Fugue in Respihi's transcription; Mozart's D major Symphony, No. 35; Ravel's "Daphnis and Chloe", No. 1; Prokofieff's "Romeo and Juliet", No. 1; and Stravinsky's "The Fire Bird". All enjoyed superior treatment. The Prokofieff Suite, new here, commanded particular interest and impressed by its deft scoring and attractive melodic and rhythmic patterns. The work dates from 1935 when it had its introductory productions in Moscow. The Suite under discussion comprised seven movements—"Dance of the People", "Scene", "Madrigal", "Minuet", "Masques", "Romeo and Juliet", and "Death of Tybalt".

Another in the series of Saturday morning children's concerts took place on Jan. 6. Lorin Maazel conducted with aplomb in Prokofieff's "Classical" Symphony; the Prelude from Bach's E major Violin Partita, arranged by Vladimir Bakaleinikoff; Tchaikovsky's "Nutcracker" Suite and the accompaniment for Saint-Saëns's "Introduction and Rondo Capriccioso" in which 12-year-old Diana Steiner played the violin solo part with excellent facility and tone. Both youngsters scored with their audience.

WILLIAM E. SMITH

Schneider and Kirkpatrick Give Boston Recital

BOSTON.—On the evening of Jan. 9, Alexander Schneider, violinist, and Ralph Kirkpatrick, harpsichordist, gave an enjoyable recital in Jordan Hall. The program included a Mozart Sonata in C (K. 296) and one in D (K. 306); Sonata No. 1 in B minor and Sonata No. 6 in G, by Bach, and Couperin's "Ritratto dell'Amore". To the Boston Society of Early Music must be given credit at this time for having prepared at least a portion of our concert patrons for the peculiar pleasures derived from a recital of this type. The artists were cordially received.

G. M. S.

La Scala Company Gives "Aida" in Philadelphia

PHILADELPHIA.—The audience for the Philadelphia La Scala Opera Company's "Aida" on Jan. 9 filled the Academy of Music and gave demonstrative evidence that it found the Verdi masterpiece still one of the most successful operas in the repertoire. The performance, well conducted by Albert Baccolini, disclosed much to applaud, notably in the portrayal of the title role by Gertrude Ribla who sang her music expressively and acted

with fervor, and in the distinguished and artistic interpretation of Amneris by Bruna Castagna. Pasquale Ferrara, the Rhadames, pleased rather than excited. His best work developed in the Nile Scene. Nino Ruisi, the High Priest, and Angelo Pilotto, Amonasro, met the obligations of their assignments quite acceptably, and others included Ralph Telasko, Beatrice Altieri and Francesco Curci. The choral numbers came off creditably; William Sena's ballet did nicely in the Temple and Triumph Scenes and the orchestral score benefited by a good statement. The instrumentalists responded capably to Mr. Baccolini's wishes.

W. E. S.

Twentieth Century Has Anniversary

Piatigorsky Is Speaker—Vladimir Horowitz Scores Great Success in Recital

PHILADELPHIA.—The Twentieth Century Music Group, which has come to be greatly valued here for chamber music concerts featuring compositions of the recent past and immediate present, gave its fifth anniversary program at the Philadelphia Art Alliance on Jan. 5. Walter Handl showed adroitness in Norman Dello Joio's second piano Sonata. Marguerite Kuehne and Marion Davies played Ravel's Sonata for Violin and Cello with skill. Sally Pestcoe, soprano, and Vincent Persichetti, pianist, did splendidly by seven Falla songs, Veda Reynolds and Louis Gesensway, violins; Leonard Frantz, viola; and Miss Davies, cello, furnished gratifying service to Bela Bartok's first String Quartet. Gregor Piatigorsky as guest-speaker discussed the group's aims and achievements.

One could justly use all the superlatives in the book to describe the piano playing of Vladimir Horowitz on Emma Feldman's All Star Concert Series in the Academy of Music on Jan. 4. With the auditorium filled and other hundreds on the stage, the pianist earned enthusiastic ovations. Prokofieff's Seventh Sonata, presented here for the first time, found him a worthy expositor. One could not conceive of a better performance of the Bach-Busoni Toccata in C. Pieces by Schumann and Chopin were poetically-phrased and works by Czerny and Liszt handled with dazzling virtuosity. Samuel Barber's "Excursions" also enjoyed an introductory Philadelphia performance and a favorable acceptance.

Under auspices of the Philadelphia Musical Academy, Maurice Eisenberg, cellist, gave a recital in Ethical Society Auditorium on Jan. 2. Erich Itor Kahn collaborated at the piano. Beethoven's Sonata in A had a soundly-formulated projection and in Bach's C minor Suite for cello alone the artist attested to an assured command of technique and resources. Other fare included Schumann's "Five Pieces in Folk Mood" and pieces by Haydn, Phillip and Senaille.

The Philadelphia Music Teachers' Association at Presser Hall on Dec. 28 sponsored a lecture-recital by Henry Holden Huss, pianist. His program listed Beethoven's "Moonlight" Sonata; a Chopin group and several improvisations on themes named by the audience. Lewis James Howell presided.

WILLIAM E. SMITH.

Metropolitan's "Lohengrin" Sung in Philadelphia

PHILADELPHIA.—Wagner's "Lohengrin", conducted by Erich Leinsdorf, had a large and responsive audience at the Academy of Music on Jan. 2 as the fourth contribution in the Metropolitan Opera Association's series of ten Philadelphia performances. In the singing and acting of the principals, the impact of the choral ensembles and the excellence of the

orchestral delivery, the production measured up to high standards and represented generally admirable consideration of the appealing music drama. Lauritz Melchior assumed the title role and Rose Bampton appeared as Elsa. The parts of Ortrud and Telramund were taken by Kerstin Thorborg and Alexander Sved. Mack Harrell as the Herald and Morton Bowe, Richard Manning, William Hargrave and Philip Whitfield completed the roster.

W. E. S.

Thomas Is Soloist With Singers Club

CLEVELAND.—The Singers Club featured Christmas music on its concert Dec. 13 with Thomas L. Thomas, baritone, as soloist. He was in excellent voice in Italian and English songs and joined the club in performance of "Johnny the One" by Sacco. The club, directed by George F. Strikling, was particularly pleasing in a spiritual "Set Down, Servant" and a Russian folk tune "Yonder Yonder."

A most important feature of the program was the fine performance of a new song suite written by Herbert Elwell, Cleveland music critic, composer and educator, four songs based on the poetry of the Chinese, Li-Po. The "Summer Day", with baritone obligato was particularly impressive. Mr. Elwell, who is associate director of the Cleveland Institute of Music, conducted the suite himself. His newly provided orchestral setting for four other of his songs recently was broadcast by the Cleveland Orchestra.

E. B.

Cincinnati Hears Varied Recitals

CINCINNATI.—Two outstanding recitals were given recently for the Matinee Musicale Club. Completely artistic singing characterized a French program by Martial Singher, and a piano recital by Alexander Uninsky at once established that artist in local favor. The Artist Series under the management of J. Hermann Thuman scored with a piano and violin sonata evening by Claudio Arrau and Joseph Szigeti. They played works by Mozart and Beethoven. Patrice Munsel gave the impression in recital of a fine talent not yet matured, that Miss Munsel should guard. Jan Kiepura and Wilma Spence with the New Opera Company's production of "The Merry Widow" proved that revivals can be successful. Gladys Swarthout was presented by the Cincinnati Concert Management in as fine a recital as one would want to hear.

H. W. H.

Philadelphia Society Sings 49th "Messiah"

PHILADELPHIA.—The Choral Society of Philadelphia conducted by Henry Gordon Thunder gave its 49th annual performance of Handel's "Messiah" before a large audience at the Academy of Music on Dec. 28. On the threshold of his 80th year, Dr. Thunder led the famous oratorio with a spirit and vigor that younger men might envy and the interpretation had the backing and authority of his many seasons in the field of choral music. As usual the choruses sang impressively. The Society was augmented by singers from the Fortnightly Club, the Bach Festival Chorus and other groups. Lorraine Lightcap Fleming, Ann Simon, Frederick Day and Harry Martyn sang the solo parts excellently and the accompaniments engaged an instrumental ensemble of Philadelphia Orchestra musicians and Sherwood Johnson, organist.

W. E. S.

Wisner Assumes New Columbia Post

Community Concerts Western Manager Elected a Vice-president of Concerts Corporation

Arthur Wisner, Western Manager of Community Concert Service since its inception in 1930, has been elected a vice-president of Columbia Concerts, Inc., of which Community Concert Service is a division, according to Arthur Judson, president of Columbia Concerts. Mr. Wisner, from whose



Maurice Seymour

Arthur Wisner

Chicago offices approximately 200 Community Concert Associations are now serviced, was born on a farm in Athens, Michigan. His talent for organization was apparent from the very start of his career. In 1917 he entered education and recreational work at Camp Custer, Mich., where he remained for the duration of the first World War. His work consisted of arranging a vast entertainment program for the men in service, ranging from concerts, movies and vaudeville to athletics and lectures by members of the University of Chicago. After the armistice his special assignment was to "ride" the troop trains from Hoboken, N. J., to demobilization points and keep the home-coming soldiers entertained en route.

His work was so successful that it reached the ears of Harry P. Harrison of Chicago, who had headed the division of education and recreation during the war, synchronizing the YMCA, Knights of Columbus, Salvation Army and Jewish Welfare organizations. Harrison, who was also president and general manager of the Redpath Chautauqua and Lyceum Bureau, offered him a job in the business.

Mr. Wisner stayed with the Redpath Chautauqua from 1919 to 1929, representing the organization first in talent sales, then in charge of advance promotion, eventually as circuit manager of one of the biggest Chautauqua circuits in the United States, touring over 28 states.

It was during this period that Mr. Wisner first met Ward French, who himself had been with the Redpath Chautauqua, but had left to start the organized concert audience movement throughout the country. In 1930 Mr. French, who had become the head of the Community Concert Service, invited Mr. Wisner to join his organization. Messrs. French and Wisner have been associated ever since, with the latter in charge of the territory extending from Chicago to the West Coast and to the Gulf of Mexico, including Michigan and Indiana.

Leigh Gets Options on Carnegie Hall for Ten Years of Sunday Nights

Concert Bureau to Give Special Concerts in Line with Plan to Increase Music Business

OPTIONS on Carnegie Hall for every Sunday night during the concert season for ten years have been secured by W. Colston Leigh, head of the world's largest lecture bureau and for the last two years of his own concert management, he announced on Jan. 15. Mr. Leigh stated that his intention is to present a new type of concert as well as traditional programs and lecture events in the more than 290 Sunday nights covered by his options.

The first of these concerts will be given on Feb. 11, when Lawrence Tibbett will act as host.

John Brownlee, noted Metropolitan Opera baritone and concert artist, will act as master of ceremonies, introducing the artists in behalf of Mr. Leigh in addition to singing in the Footlight Favorites Quartet. Other members of the quartet are Adelaide Abbott, Edward Kane and Leonore Rae. Other participants will be: Martha Lipton, contralto of the Metropolitan; Joseph Laderoute, tenor; Kenneth Spencer, bass; Ossy Renardy, violinist; and Richard Tetley-Kardos, pianist.

Mr. Leigh's second concert is scheduled for April 8, participants to be announced immediately after the February concert.

If these concerts, which are planned as an initial experiment in a comprehensive scheme by Mr. Leigh to broaden the field for musical engagements, are successful with the public, more will be given here and in other cities.

"I intend to develop the distribution of music on a wide scale," said Mr. Leigh. "I would like to see the concert business extend far beyond its present limits. At this time there are fewer than 3,000 major music buyers throughout the country. In my lecture bureau I sell to more than 30,000 buyers. I would like to sell music to the 27,000 who buy lectures only, in addition to enlarging the concert-buying field.

"Another purpose in the Carnegie Hall concerts is to give artists who need them for their development and the prestige they bring the chance to be heard without having to foot the costs of such a venture. In my concerts they will not only be free of all expenses but will share the profits,



Robin Carson
W. Colston Leigh

if any. The young artist who gives a New York recital at great expense, usually is governed in planning his program by tradition, and by consideration of what the critics are going to say, rather than doing the things he can do well and appealing to an audience. I want audience reactions, for I believe that it is the people who hear concerts and like them who will demand more and create a growing market for the immense amount of talent which is potential in this country. We must develop this or there will be no more markets for any music. The young singer or instrumentalist cannot compete with those established by long years of work and deepening artistry, and they should not try to. There should be 500 opportunities through the country for the beginning artist to try his wings before he or she goes, for example, to the Metropolitan or gives a New York recital by himself. Although I am using only my own artists at first, any talent which is good will be welcomed as the demand grows.

"In the third place, I think it is high time that we Americans begin to export some of the magnificent talent we have instead of looking to Europe for talent as we did before the war. It is all right for European artists to come here and display their wares, but for every one that does, we

should send ten to the rest of world. And we have to build such a firm foundation here that when the war is over, the American market is not submerged by an influx of talent from Europe.

"The concert field can become great beyond present imagination, if the thousands of towns where music is not at present developed are given music which they can understand at first. Gradually tastes will develop, as they always do, and the demand will become so large that everybody will be busy. This does not mean that we will sacrifice quality in the Carnegie Hall concerts. The artists will sing or play music which the audience likes, and which they can 'put over' with immediate effect. I believe that everybody likes some sort of music, and that it is a big part of their lives.

Mr. Leigh added that his policy will be to keep ticket prices low, that the houses will not be "papered" and that tickets would be sold on a "first come, first served" basis.

Another development in the Leigh Bureau is the presentation of regular radio programs, the first of which was given on Jan. 14 from the Barbizon Plaza concert hall, over WNEW. It was entitled "Invitation to Fame" and featured the Footlight Favorites in a sketch which purported to be laid in Heaven. There the music masters of the past argued about admitting the music of such composers as Friml, Romberg and Lehar to immortality, and listened to their works from the "earth radio." Ted Cott was the director. As many as 20 shows of various kinds are planned by the Leigh radio department, which is headed by Jack Adams.

Viennese Program Conducted by Straus

Rochester Hears Ramoska, Jaroff Don Cossacks and Gordon String Quartet

ROCHESTER.—Local audiences enjoyed a New Year's Eve event at the Eastman Theater, a concert by the Rochester Civic Orchestra conducted by Oscar Straus, in an all-Viennese program featuring Biruta Ramoska, soprano. It was under the auspices of course of the Rochester Civic Music Association. On Jan. 4 there was the postponed Rochester Philharmonic concert at the Eastman Theater conducted by Howard Barlow, which brought out a good crowd. The program included Brahms's Fourth Symphony, Deems Taylor's "Marco Takes a Walk", Beethoven's "Egmont" Overture, Berezowsky's "Ukrainian Noel" Overture and Enesco's Roumanian Rhapsody No. 1.

On Jan. 5 the Jaroff Don Cossack Chorus made its usual big hit with a large audience. On the following Monday "Porgy and Bess", the Broadway production of Cheryl Crawford, packed the Eastman Theater with scores of standees. On Jan. 11, Guy Fraser Harrison conducted the Rochester Philharmonic with the Argentinian Dancers as assisting artists, again to a SRO house. It was an all-Spanish program, of the type that José Iturbi made so popular in past seasons. The music was gay, the dancers sparkling and the costumes fresh and brilliant.

The Gordon Quartet with Rufus Arey, clarinetist, was presented at Kilbourn Hall on Dec. 12. Included in the program was Howard Hanson's String Quartet in One Movement, written while the composer was a Fellow of the American Academy in Rome. There was a large and cordial audience.

The quartet's next appearance at Kilbourn Hall was on Jan. 9, with Robert Sprengle, oboist, as soloist. A

brilliant program delighted the audience which filled the hall to overflowing, and the artists received a prolonged ovation. This chamber music series is under the auspices of the Eastman School of Music.

The Gilbert and Sullivan Opera Company paid its fourth yearly visit to Rochester on Jan. 12 and 13 and drew good-sized audiences to the Auditorium Theater in four performances.

MARY ERTZ WILL

Ruth Krieger Plays Recital in Seattle

SEATTLE.—A program of unusual interest was given by Ruth Krieger, cellist of the Seattle Symphony, before a discriminating audience at the Century Club, Dec. 15. Miss Krieger opened her program with Beethoven's Sonata in G and followed with compositions of Dvorak, Haydn, Bach, Weber, Faure and three delightful Irish folk tunes arranged by Ferguson. The closing number, Symphonic Variations, by Boellman completed a program of surpassing merit. Expert accompaniments were played by John Hopper.

N. D. B.

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ORCHESTRAS

(Continued from page 8)

as it remains. The earlier "Daphnis and Chloe" Suite, embodying various pages from the opening act of Ravel's ballet, does not, perhaps, equal the effulgence of the more familiar one. It is nevertheless a welcome diversion and has distinctive beauties of its own. The contrast of the jewelled scores of Ravel and Stravinsky worked to the outspoken disadvantage of Prokofiev's thin, brittle and proletarian piece, with its petty satire and its bland lack of anything like a real Shakespearian sensuousness.

It is not easy to discover what motive still impels conductors to cultivate a thing like Respighi's brawling derangement of Bach's great organ Passacaglia. Perhaps Mr. Monteux wished to demonstrate yet again the virtuosity of the Philadelphia players; but why carry coals to Newcastle or owls to Athens at this stage? It would have been a much more impressive achievement to have done the "Haffner" Symphony with true Mozartian transparency and distinction. Mr. Monteux's touch is not so light that he can refrain as he did from reducing his orchestra when he attempts Mozart. P.

Bostonians Introduce New Bartok Concerto

Boston Symphony, Serge Koussevitzky, conductor. Carnegie Hall, Jan. 10, evening:

Prelude to "Khovantschina" Moussorgsky
Concerto for Orchestra.....Bartok
(First time in New York)
Symphony No. 1 in C Minor....Brahms

The Concerto for Orchestra by Bartok might, with equal justice, be called Concerto for Bartok by the Orchestra. It is a tour de force of and by the one quite as much as the other. In five fairly short movements, after the manner of the concerto grosso, the orchestra depicts Bartok as a benign melodist when he wants to be, a skillful writer of virtuoso matter for practically every instrument in the ensemble and a man of moods and mental complexions no more esoteric than Tchaikovsky or even Grieg.

The work is full of brilliant beginnings—especially in the grave Scherzo and its companion Elegy. There are innumerable thematic and rhythmic ideas of superb quality, and, as each one is introduced, the listener thinks, "Ah! now we are getting somewhere," but no sooner has the thought taken form than Bartok is off in another direction. Like sky-rockets, these beginnings have no development, although, in the case of Bartok, they may have a future. As with the latter day Schönberg, we cannot be sure what Bartok's descent from the ivory tower may mean. Can tired modernity be turning into a new romanticism?

Mr. Koussevitzky's performance of the work—and of the Brahms First as well—was full of earnestness and solicitude. The orchestra was at the top of its form and was richly deserving of the ovational reception accorded it by the audience. Response to the Bartok music was rather tentative at first, but after Mr. Koussevitzky brought the composer to the platform both were recalled several times. E.

Rodzinski Offers Moore Work

New York Philharmonic-Symphony, Artur Rodzinski, conductor. Jascha Heifetz, violinist, soloist. Carnegie Hall, Jan. 11, evening:

"In Memoriam".....Douglas Moore
(First New York Performance)
Symphony in E minor, No. 2, Op. 27
Violin Concerto, Op. 61.....Beethoven

Douglas Moore's tribute to the



Douglas Moore

Jascha Heifetz

young men who have died in the war had its first New York performance at this concert. It has three sections, the first in the form of a passacaglia, the second freer in development and the third a return to the first. Perhaps by conceiving the work specifically as a dirge Mr. Moore clipped the wings of his musical imagination. At any rate it seemed monotonous, lacking in impact and originality.

It was good to hear Rachmaninoff's Second Symphony again. With "The Isle of the Dead" it occupies a special place among his works. Sentimental, at times distressingly trivial in the thematic content and development, the symphony still holds its ground because of its poignant sincerity, melodic richness and sumptuous texture. None of the succeeding movements equals the first, but each of them has endearing features, notably the scherzo with its superb fughetto. Mr. Rodzinski and the orchestra gave of their best. The playing was forceful but never brutal and a constant delight to the ear in its variety of timbre.

Mr. Heifetz's performance of the Beethoven Concerto was also something to remember. In vitality and beauty of tone, exquisite finish of phrase and technical ease it was above criticism. There are other ways of approaching the music, warmer and more humanly expressive, but Mr. Heifetz's conception was flawlessly realized and as near to perfection as a mortal should venture. S.

Boston Symphony Plays Corelli and Sibelius

Bartok's Concerto for Orchestra, performed the preceding Thursday evening, was repeated at the Boston Symphony's Carnegie Hall concert on the afternoon of Jan. 13. The rest of the program consisted of Corelli's Sarabande, Gigue and Badinerie, from Op. 5, arranged for strings by Ettore Pinelli, and the Second Symphony of Sibelius.

The Corelli pieces are charming music and their beauty was duly enhanced by the silky tone of the Boston orchestra's strings. As for the Sibelius symphony, it has long been one of Mr. Koussevitzky's war horses and again produced its usual effect. It is a pity, however, that the conductor does not remind his audiences that Sibelius also wrote a Sixth Symphony and that it is a much finer work, though persistently ignored. P.

Heifetz Again Soloist With the Philharmonic

New York Philharmonic-Symphony, Artur Rodzinski, conductor. Assisting artist: Jascha Heifetz, violinist. Carnegie Hall, Jan. 14, afternoon:

Overture to "The Secret of Suzanne".....Wolf-Ferrari
Symphony No. 2, in D.....Clementi
Concerto for Violin and Orchestra, in D Op. 61.....Beethoven

Mr. Heifetz's immaculately polished playing of the Beethoven violin concerto was again the climax of the Sunday afternoon Philharmonic concert, and it was gratifying to realize that a performance so memorable for purity of style and tonal beauty and general artistic distinction could be heard by great numbers of radio listeners as well as the large audience present. The applause at the end was tumultuous and the soloist was kept

returning to the stage time after time to acknowledge it.

The concert opened with a zestful performance of the sparkling little Wolf-Ferrari overture, after which the Clementi symphony revised by Alfredo Casella was repeated from two of the November concerts, without, however, proving to be a particularly stimulating experience. C.

Toscanini Conducts Pension Fund Event

Leads Philharmonic-Symphony in Program Given At His First Appearance

When Arturo Toscanini came to the stage of Carnegie Hall on the evening of Jan. 13 to conduct the New York Philharmonic-Symphony in a gala concert for the benefit of its pension fund, he awakened in many of the audience memories of the innumerable magnificent performances he had created there in earlier years. The program was that with which he made his debut with the orchestra on Jan. 14, 1926: Haydn's Symphony in D (the "Clock"); Respighi's "Pines of Rome", then a novelty; Sibelius's "Swan of Tuonela", with Michel Nazzi playing the English horn solo; "Siegfried's Death and Funeral Music" from Wagner's "Götterdämmerung"; and Weber's "Euryanthe" Overture.

The world is a sorrier spectacle than it was when Mr. Toscanini began his historic tenure with the Philharmonic-Symphony, but the glory of his conducting is undimmed. Not in one phrase was there any sign of age or weariness. To keep one's love of music and one's command over it as fresh as Mr. Toscanini has, at 77, is truly one of the miracles of art. And the orchestra played superbly, every musician responding to the conductor with an eagerness which was a joy to watch.

The Haydn Symphony had an exquisite finish and proportion, yet Mr. Toscanini sacrificed none of its liveliness. The strings sang with an almost operatic warmth in the slow movement, and danced along in the finale with intoxicating lightness. As sheer sound, the tawdry Respighi music was still effective. Only the magic of Mr. Toscanini's baton could make it palatable to audiences today, though it was a nine-days' wonder when it came out.

There is no need to recount the splendors of his interpretation of the "Götterdämmerung" music. Obviously, Mr. Toscanini would have liked to have kept silence at the close, the fittest tribute, especially in times like these; but you cannot make silk purses out of sow's ears, even in the musical world, and a scattering of applause broke the spell. The overture to "Euryanthe" brought matters back to a more mundane level, but it was played with marvelous energy and songfulness. Like his great compatriot Verdi, Mr. Toscanini seems able to laugh at the years as only wise men can. S.

Baltimore Symphony Plans First Tour

BALTIMORE.—For the first time in its twenty-eight years of existence, the Baltimore Symphony under Reginald Stewart, will make a concert tour of other cities, early in 1945. The first of these out-of-town appearances will also be the first concert ever given in historic Dahlgren Hall on the grounds of the Naval Academy in Annapolis and will be attended by midshipmen, officers and residents of the State Capital. This will be held on Feb. 11. On Feb. 13 the Symphony will make its debut in the nation's capital with Heifetz as soloist.

On Feb. 19, the entire personnel of the orchestra will set out for a full week of concerts to be given at Dan-

ville, Virginia; University of Georgia, Athens, Ga.; Augusta, Ga.; Winthrop College, Rock Hill, S. C., and Newport News, Va. The orchestra will return to Baltimore in time for the Saturday morning Young People's Concert and for the sixth and last of the Sunday afternoon concerts in the Lyric on Feb. 25.

All arrangements for the tour are in the hands of C. C. Cappel, manager of the Orchestra, who has a background of twenty-three years of experience arranging tours for the U. S. Marine Band and other large musical organizations. F. C. B.

"La Vie Parisienne" Sung at City Center

A revamped version of the New Opera Company's production of "La Vie Parisienne" made its bow at the City Center on Jan. 12. The sparkling champagne of the original Offenbach work, which has been worked over for a second time in English by the New Opera group, emerged as a rather flat, domestic vintage. Scenery and costumes were of the loveliest and most lavish to be seen in New York this season, being the excellent and imaginative work of Richard Rychtarik and Ladislav Czettel. The stage direction and ballets were handled well enough, but the main difficulty with the production is that it has no book, song lyrics or singers worthy of either the music or extravagant decor.

A major ensemble number built on a repetition of the phrase "He's getting mellow" or "He's torn his coat", sung over and over by principles and chorus and spun out over endless measures, seemed to indicate that the bottom of the proverbial barrel had been scraped by librettists Felix Brenzano, Louis Verneuil and Marian Farquhar. The vaguely outlined plot moved at a yawn provoking pace.

Lee Edwards struggled valiantly to make the lines of his comedy role funny; Edward Roecker sang Baron Bobinet; Arthur Newman, the wealthy American; Lillian Andersen, his daughter; Frances Watkins, the modiste; Marion Carter, the opera singer. Antal Dorati, who arranged the new musical version, conducted.

The famous Can Can, which the audience awaited with keen anticipation, came at the end of the second act and proved duly exciting. H. M.

Chattanooga Civic Chorus Opens Fifteenth Season

CHATTANOOGA, TENN.—The Chattanooga Civic Chorus, J. Oscar Miller conductor, opened its fifteenth season with a program in Memorial Auditorium which included Mendelssohn's "Hymn of Praise" and excerpts from Handel's "Messiah". Guest soloists were Jean Carlton, soprano; Emma Pitt, contralto; Harold Haugh, tenor; and Leonard Treash, bass-baritone. The chorus numbered 150 singers and the orchestra 26 instrumentalists.

Svetlova Dances in Canada

SOREL, QUEBEC.—The first event presented here this season by the Community Concert Association was an evening of ballet danced by Marina Svetlova, of the Metropolitan, on Nov. 7. Assisting Miss Svetlova were Alexis Dolinoff and Adrina Otero with Sergei Malavsky at the piano. Other artists to appear on the series are John Sebastian and Raoul Jobin. L. C.

Fitzgerald Joins Columbia Concert Corporation

Larry Fitzgerald, for many years a member of the sales force of National Concert and Artists Corporation, has recently joined Columbia Concerts Corporation. He begins his duties as road manager for the Platoff Don Cossacks.

Co-operation, Not Bickering, Is the Ticket, Mr. Mayor

SOME weeks ago, J. Albin Anderson, Jr., mayor of Springfield, Mass., was quoted by a local newspaper as saying: "If the Jeanette MacDonald concert can pack the Auditorium, as it did yesterday, then the four concerts planned by the Springfield Symphony should certainly be worthy of similar response. Itinerant symphony orchestras appearing here lend nothing to the permanent cultural values of Springfield except to those few who attend the concerts, whereas our own orchestra is something that affects hundreds, perhaps thousands, of homes."

Now, we all know what Mayor Anderson meant by that statement. We know that, as a good citizen and municipal leader of his community, he is sincerely interested in the development of his local musical resources. He wants to see the Springfield Symphony prosper, and such forthright championing of a musical cause by a man in public office is sufficiently rare to merit our warmest commendation.

But His Honor makes the familiar mistake of seeking support for the local project to the exclusion of all other musical activity. And by taking this position, he gives aid and comfort to a mischievous factionalism (well known to many communities besides Springfield) which operates to the disadvantage of musical progress in general and even of those projects which it seeks to promote.

It is a provincial and short-sighted view that does not see the musical development of a community as a whole and fails to recognize that each drop helps to make the bucket full.

HAS Mayor Anderson ever stopped to think that the great orchestras visiting Springfield may actually be helping the local orchestra in a highly practical way? Any good musical performance whets the public appetite for more of the same. It sets standards, stirs ideals and sprouts a music-lover where none grew before. One hand washes the other in this complex business of educating the public. The ultimate objective of all concert-giving organizations, whether local or national, civic or private, is to enlarge the body of intelligent, experienced and genuinely appreciative concert-goers. People become concert-goers by going to concerts—it's as simple as that. And any exposure to music—good music, that is—is just one more link in the chain forming the music habit. All musical activity obviously profits therefrom, and any word or action aimed at splitting the general musical movement into warring camps can only prove a boomerang for everybody concerned.

Mayor Anderson, if he is a good politician, should have no difficulty in seeing this point.

Must Recitals Begin Late?

Tardy recital beginnings are nothing new here. Nobody old enough to have heard Paderewski can have forgotten those delays of anywhere from half to three-quarters of an hour that used to elapse between the hour announced for the start of the concert and the time the pianist actually stepped into view. Then, however, the hall was likely to be 75% full at the scheduled time for fear that just this once the great man might make an exception and cause his worshippers to

miss something. Not everybody was important enough to allow himself such leeway, yet for years the practice has been common enough among the smaller fry to harden into an exasperating tradition.

Today this tradition is as irritating and as tenacious as ever. Yet now, and then the worm turns and asks itself why the thing must be. For several years (and this season almost more pertinaciously than ever) artists or their managers or both have made it an inflexible if unwritten law to begin each and every solo recital a full 15 or 20 minutes after the advertised hour. Only a scattered handful are in their seats at Carnegie or the Town Hall at 8.30 in the evening or 3 in the afternoon for something supposed to get under way at that time. The performer (or his manager) seems assured that the public will not be on hand and the public is just as certain that the performer will not begin. The upshot of this peculiarly vicious circle is to penalize those few misguided persons who have been courteous enough to remember what well-bred people used to consider the obligations of promptness.

If an artist or manager wishes to begin a recital at 8:45 instead of 8:30 why does he not advertise the fact and abide by that promise? The opera begins with mathematical exactness and so do the symphony concerts. Some folks, no doubt, arrive late, though not the majority, as at recitals, and at Carnegie Hall they are suitably punished by being excluded from the auditorium. Is it not high time to begin disciplining wilful latecomers rather than to cater to their whims and make monkeys of those who take artists or managers at their word?

Our British Cousin Anticipates "Carmen Jones"

JAMES AGATE, in reviewing George Jean Nathan's "The Theatre Book of the Year, 1943-1944" for London's *Sunday Times* on Dec. 31, expresses great interest in Mr. Nathan's remarks concerning "Carmen Jones", and even greater interest in the production itself. Reprinted here are a few paragraphs from Mr. Agate's review:

There is one musical piece that I confess I should very much like to see. This is "Carmen Jones", and I read that it is "a modern paraphrase of the Bizet opera by Oscar Hammerstein 2nd in the way of libretto and lyrics and by Robert Russell Bennett in the orchestral arrangements." After jumping into the thick of the controversy with the statement that "Racine was not particularly successful in achieving paraphrases of the Greek drama, nor Gerhart Hauptmann in his attempt to paraphrase the Elizabethan", Mr. Nathan goes on to tell us that the story has been adapted to the Negroes of the American South and Chicago. I confess that I cannot wait to see and hear this adaptation.

I want to know what happens when Carmen becomes a worker in a parachute factory; Don

Personalities



Julie Medlock
Yehudi Menuhin, Violinist, and Leon Fleisher, Pianist—Both Were San Francisco Boys, Both Prodigies

José a soldier named Joe; Micaela Cindy Lou, a girl from his home town; and Escamillo Husky Miller, a champion prizefighter. "There is", I read, "no travesty; the fable of passion and the tragedy it leads to is allowed to retain its elementary complexion". And I should like to hear Mr. Bennett's "artfully manoeuvred rhythms which do no violence to the originals yet which are so perfectly suited to the new libretto that they seem to have been born simultaneously with it". I understand that there has been no interpolation. Here Mr. Nathan puts his finger on the crux and gist of the whole matter of translation (a) from one medium to another and (b) within the same medium.

SOME day Hollywood will film "Carmen". This will begin in some opera house and transfer itself to the open air and the Lillas Pastia country. We shall then be given all the things that the opera keeps from us, including a brilliant photographed *corrida*. We shall see the matadors with their knees a-knocking and their toes a-rocking, repairing after the fight to the smugglers' tavern, there to dance with the cigarette girls with the holes in their stockings pending the arrival of Escamillo telling Carmen that he is a Chocolate Soldier from the U. S. A. Whereupon Carmen will sing "It hadda be You" with rather less management of rhythm than a baby sucking a jujube.

Before that film blots out the light of day I should like to see this exercise which has not added Jones to Carmen but has transposed Carmen into the idiom and key of Jones. As I understand Mr. Nathan, the thing is a work of art consistent with itself, conceived on one plane and sticking to it.

MUSICAL AMERICA

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National Federation Creates New Foundation For Advancement Of Music

ANNOUNCEMENT of the creation of a new organization within an organization Foundation for the Advancement of Music established by vote of the Board of Directors of the National Federation of Music Clubs has been made by Mrs. Guy Patterson Gannett of Portland, Maine, the national president.

The purpose of the foundation is to provide always available funds outside the regular administrative budget of the federation which can be used to further special musical causes. Among these are the continuance of the musical activities with armed forces initiated during the war and the assistance of veterans to resume interrupted musical careers.

The foundation is being financed largely by War Bonds purchased in the name of the federation, and was started with a first bond given by Mrs. John McClure Chase of New York City, chairman of Special and Life Memberships for the federation.

Among other projects, besides those directly related to war, which the organization hopes to carry forward through the foundation, Mrs. Gannett said, are more substantial assistance to composers than the federation has been able to give in the past; a more intensive effort to stimulate music appreciation; and more extended activities in the field of music education.

Trustees Elected

Mrs. Gannett also announced the election of E. J. Kulas and Fred R. Lord as trustees, who will collaborate with her, the treasurer, Mrs. A. A. Coult of Nashville, and the finance chairman, Mrs. Royden J. Keith of Chicago, in administering the foundation's funds. The former has already evidenced his interest in the Foundation by a gift of \$1,000, while the latter has been a generous contributor to the federation in money and services.

Mr. Kulas, president of the Midland Steel Products Company in Cleveland, first became a substantial contributor to music when he financed the erection of the Kulas Musical Arts Building at Baldwin-Wallace College in Berea, Ohio, in 1938. Since that time he and Mrs. Kulas, who is also a music enthusiast, have provided scholarships in various colleges to further musical education; have given funds to encourage American symphonic composers through the Musical Arts Association of Cleveland; have established scholarships in music at the Cleveland Music School Settlement, which provided for a minimum of 12 pupils a year, and have made a \$1,000 gift to the American Composition Fund of the National Federation of Music Clubs. Mr. and Mrs. Kulas also gave a pipe organ to the First Methodist Church of Bartow, Florida, and to the First Christian Science Church of Winter Haven, Florida, and have set aside a substantial sum for the rehabilitation of the organ at the Cleveland Museum of Art.

Regarding the Special Issue

We regret exceedingly that due to the acute paper shortage we cannot print sufficient copies of the Special Issue to supply all our needs. Therefore, copies will be sent only to subscribers and we sincerely regret that we cannot fill orders for additional copies.

We suggest that subscribers guard their copy of the Special Issue since we definitely cannot supply duplicate copies.

What They Read 20 Years Ago

MUSICAL AMERICA for January, 1925



Guests at a London Dinner Given by Lionel Powell and Harold Holt, Concert Managers. Seated, from the Left: Frieda Hempel, Clara Butt and Amelita Galli-Curci. Standing, Mr. Powell, William Bachaus, Fritz Kreisler, Joseph Hislop and Mr. Holt



Igor Stravinsky and Wilhelm Furtwängler Go Over the Score of the Former's "Sacre du Printemps" for a Philadelphia Performance

Chicago's Final Week

The final week of opera in Chicago brought "Pelléas et Mélisande" with Mary Garden and Jose Mojica. "Roméo et Juliette" was sung with Edith Mason and Charles Hackett with Gladys Swarthout as a new Stephano; Claudia Muzio made a year's adieu as Margarita in "Mefistofele" with Chaliapin; "Martha" was heard with Miss Mason and Tito Schipa; Elvira di Hidalgo appeared as Lucia with Antonio Cortis; Chaliapin sang Boris, and Ferdinand Anseau sang Hoffmann with Florence Macbeth as Olympia; Olga Forrai and Kathryn Meisle. Conductors were Roberto Moranzoni, Giorgio Polacco, Frank St. Leger, Pietro Cimini and Charles Lauwers.

1925

What an Event!

Giordano's "La Cena delle Beffe" based on the Benelli play, had its premiere at La Scala with Ippolito Lazaro in the role played here in dramatic form by John Barrymore. The role which was played by Lionel Barrymore was sung by the baritone, Franci, and that of Ginevra by Carmen Melis, once of the Manhattan Opera.

1925

Choir Boys Will Be Choir Boys

From Worcester Cathedral, England, comes this story. A cherub-faced treble, singing an antique chant, instead of using the sacred words, sang forth: "Who's this coming up the aisle? St. is a regular snorter!" To which the contiguous cherub replied, antiphonally: "Hold your tongue, you son-of-a-gun! It is the Bishop's door-ter!"

1925

Those Choir Salaries!

As long as there are more singers than churches, as long as singers work on no scale and accept what they can get, conditions will not change. The church hires singers in the open market, which in New York happens to be overcrowded, for singers must live in New York and the churches know it.

1925



Twenty Years Ago Doubled. This Picture, Taken in 1905, Shows Jacques Thibaud and Harold Bauer, Who, in 1925 Renewed Collaboration as Sonata Recitalists

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MUSICAL AMERICANA

FROM the Halls of Montezuma to the spacious auditorium of Chicago's Civic Opera was a transformation completed by ex-Marine Captain Michael Bartlett in the short space of three days. In that length of time after the tenor's honorable discharge he accomplished the memorable feat of memorizing the leading role in "Romeo and Juliet", the performance of which was hailed as an unprecedented achievement by both the public and critics of Chicagoland. At present Mr. Bartlett is making an extensive concert tour. He will appear in Boston on Jan. 30 and Feb. 1 in "Faust" and "Tosca".

At the end of January Sir Thomas Beecham will arrive from London where he has been conducting concerts and recording sessions for the London Philharmonic. Sir Thomas will remain in our colony for a few months, conducting concerts and arranging for his next opera season in London. . . . Antal Dorati, at present steering the cavortings of Offenbach's "La Vie Parisienne" at City Center, was guest conductor on CBS's "Invitation to Music" where he directed a new version of Bela Bartok's Second Suite. . . . Daniel Saidenberg, Chief of the Music Department of the Overseas Radio Division of the OWI, is enjoying a postman's holiday during a month's leave of absence. He will conduct Ballet Theatre appearances throughout the Middle West and West Coast.

By way of prelude to a tour involving some 20,000 miles of travel, tap-dancer Paul Draper and harmonica-playing Larry Adler gave a week of loudly acclaimed performances at the City Center. Thrown in for good measure was an engagement in the Waldorf's swank Wedgewood Room for Mr. Draper, and an appearance with the intellectual giants of "Information Please" was marked up for Mr. Adler.

Walter Hautzig, pianist, and winner of the 1944 Town Hall Endowment Award, was heard in Colorado,

Idaho, Montana, Washington, Pennsylvania and Virginia before appearing in New York on Jan. 17.

. . . Hellmut Baerwald, pianist, became an American citizen on Jan. 15. . . . Encyclopedia Americana has commissioned Edwin Hughes to write an article on piano instruction for its new edition.

The General Platoff Don Cossacks have set a record of sorts—after being on the road continuously since Oct. 1, despite myriad transportation difficulties, they boast that all of their 71 performance in 24 states, were given at the scheduled time. The dashing costumed Russians left New York on Jan. 4 to begin the second lap of their tour.

. . . Marion Rous is continuing her lectures on the Philharmonic concerts of the present season on Fridays at 11 in the Carnegie Hall Art Gallery. . . . A group of old salts (and young ones too) enjoyed a recital sung by Maria Shacko, mezzo soprano, for the Merchant Marine on Dec. 31.

Composer John Charles Sacco is now a Captain in the Army Air Force. At present he is in charge of the Personal Affairs Office for Mitchell Field. . . . Appearances in the tenor part in "Messiah" were made by Hardesty Johnson with the Apollo Club in Chicago on Dec. 26, and in Racine on Dec. 27. . . . Following two transcontinental tours, the Salzedo Concert Ensemble will

give a recital in Town Hall on Feb. 17.

The success of Josh White and Libby Holman in their program of Blues and other American folk music has brought critical acclaim which marks the combination as a legitimate concert attraction from now on. . . . The Spring tour of Louis Kaufman, violinist, includes a list of forty dates scattered throughout the country. On March 21, Mr. Kaufman will appear on CBS's "Invitation to Music", on March 14 he will give a Town Hall recital.

Born to Mr. and Mrs. Artur Rubinstein, on Jan. 17 in the Cedars of Lebanon Hospital, Los Angeles, a girl, named Aline. This is the Rubinstein's third child. The pianist, en route to New York, did not receive a wire on the train and didn't know till next day. He won't see the baby until mid-April, being busy around this vicinity with concerts.

Ivan Petroff Joins Morris Agency

Ivan Petroff, baritone, has been signed by the William Morris Concert Agency, James A. Davidson, director, for the season of 1945-46 for representation in opera, concert, radio, motion pictures and the legitimate stage. Mr. Petroff, an American citizen since the summer, started his career in Italy. He was heard in Paris by Feodor Chaliapin, and signed to sing leading roles with the bass's opera company which toured the continent and England in the middle 1930's.

This season Mr. Petroff sang broadcasts of "Forza del Destino", "Bohème" and "Faust" for Gaetano Merola's San Francisco Opera Company in the fall, prior to the start of the season, and was heard in seven performances during the regular season in San Francisco and Los Angeles.

Since returning to New York he has sung a number of radio appearances and made local appearances in concert.

In addition to numerous opera appearances he will fill radio and concert dates with the William Morris Agency. In the fall he will return again as leading baritone of the San Francisco Opera.

Washington Opera Gives Two Works

WASHINGTON, D. C.—Two Metropolitan stars were in town when Alexander Sved sang Rigoletto and Josephine Antoine, Gilda, in the Washington Opera Company's performance of the Verdi work on Dec. 13. William Webster, the company manager, was the Duke of Mantua, and Thomas P. Martin conducted. Others in the cast were Georgianna Bourdon, Nino Ruisi, and Beatrice Altieri. The audience again displayed the glitter that cropped out at the first opera performance this season. Again on Jan. 3, the company gave "La Traviata", with Nino Martini as Alfredo; Nancy Garrotto as Violetta; Donald Dixon as the elder Germont; and Mildred Ipolitto as Flora. Gabriel Simeoni conducted.

New Year's week, C. C. Cappel brought the Platoff Don Cossack Chorus to Constitution Hall. At the National Gallery on New Year's Eve, a large audience heard an interesting recital by Emanuel Vardi, talented young viola player now with Navy Band orchestra. Especially effective was the Suite by Bloch and the Adagio and Allegro by Schumann. On Dec. 10, the East Garden Court listeners were treated to a performance by the Lener String Quartet. They played the Mozart Quartet in B flat called "The Hunt," the Brahms Quartet in A minor, Op. 51, No. 2, and the Haydn Quartet in F, Op. 3, No. 5. A. W.

Trapp Family Sings In Louisville

LOUISVILLE—The Trapp Family Singers were presented at the Memorial Auditorium on Dec. 7. These unusual and delightful singing artists presented a program with a Christmas flavor. No small part of the charm of the concert was the Telemann's Sonata for recorders and virginal, and a Mozart sonata for three woodwinds. The balance of the program was devoted to Christmas Carols of many lands.

Marian Anderson, with Franz Rupp, accompanist, appeared in recital at the Memorial Auditorium on Nov. 30. "Divinités du Styx" from Gluck's "Alceste" opened the recital. There followed a group of early English songs, and a group of Schumann Lieder. Of great beauty was an aria of J. Halevy, "Humble fille du champs." The usual group of Negro Spirituals completed the program, only to be followed by a number of encores graciously accorded an audience that was loth to leave.

In a special Concert the Philharmonic Society presented Argentinia, Pilar Lopez, José Greco, and Manolo Vargas, with members of the Philharmonic under the baton of Robert Whitney.

The University of Louisville Chamber Music Society presented the Budapest String Quartet in recital at the Playhouse in November to a capacity audience. The program consisted of quartets of Haydn, Hindemith, and Brahms. H. W. H.

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Mexico Hails Orchestral Novelties In Series Given by Two Organizations

**Horenstein Conducts All
Russian Program — Na-
tive Works Are Heard**

By SOLOMON KAHAN

MEXICO, D. F.

THE most important musical event during the past few months was the return to Mexico of Jascha Horenstein, who took the baton on four occasions. The first concert met with great success. On this occasion the program of the Philharmonic, devoted entirely to Russian music, included the "Classical" Symphony of Prokofieff, the Concerto for Violin of Tchaikovsky, the First Symphony of Shostakovich and also a Concerto for violin by Jacobo Kostakovsky, of Russian origin and long a resident of Mexico, who won the Mexican Award of the Pan-American Union in 1942 for this work.

What Mr. Horenstein accomplished with the Philharmonic in the "Classical" Symphony was admirable. On the same level was the work of the orchestra in the two concerts for violin. But the artistic climax of the evening was to be found in the First Symphony of Shostakovich. The orchestra played inspiringly.

The Violin Concerto, Op. 31, of Kostakovsky is the first work of this type to be written by this composer. It is a composition primarily designed to display the virtuoso skill of the performer. It has in certain passages, because of the spirit which inspires them, a quality which brings to mind Ernest Bloch. In other moments, one can hear in the orchestra vague recollections of Gershwin. What is lacking in the Concerto is a clearly Russian character. Ricardo Odnoposoff, a rising star among well-known contemporary violinists, was the accomplished soloist. The three remaining concerts of Mr. Horenstein in his second visit to Mexico are one with the Radio Orchestra of the State; another with a chamber music ensemble in celebration of the 70th anniversary of Arnold Schoenberg; and one in which the Philharmonic will have as the principal work on its program the 9th Symphony of Beethoven.

University Orchestra Heard

The Symphonic Orchestra of the Universidad Nacional which has divided its appearances into two seasons, in the Spring and Autumn, has just completed four concerts. The co-directors, José F. Vázquez, one of the two or three most talented in this country, and the veteran José Rocabrana lead this orchestra. The concerts met with rousing success, and the spacious Amphitheater Bolivar was overcrowded to such a degree that hundreds of persons had to sit on the stairs or remain standing.

Most interesting was the second concert which was entirely dedicated to compositions of the Mexican composer Manuel M. Ponce, who, unfortunately, is known for a piece which is the least worthy of his treasure of compositions—"Estrellita", and not for his truly fine works—for example, the symphonic poem "Chapultepec".

The program of this memorable concert included the "Suite in Old Style". In order to find a parallel to this music among modern compositions one has to go to the "Classical" Symphony of Prokofieff. The same qualities distinguish the Three Archaic Poems for voice and orchestra in which a young Mexican soprano Consuelo Castro Escobar was outstanding as the soloist. In addition to the beautiful symphonic poem "Chapulte-

pec", which the Philadelphia Orchestra under Leopold Stokowsky introduced in Philadelphia and New York some years ago, there was included a

Jose F. Vázquez,
Conductor of the
Universidad Na-
cional Orchestra.



"Symphonic Diversion" of recent creation, under the title "Ferial". The concert was conducted with sincere understanding by José Rocabrana.

Another event of exceptional interest was the brilliant direction of the Fifth Symphony of Tchaikovsky by José F. Vázquez. He presented also in one concert his Third Concerto for piano and orchestra. This composition of authentic inspiration is a real melodic treasure. If its first two movements contain echoes of Chopin or Rachmaninoff, the elaboration of the Mexican theme in the final part is of an originality unequalled in the contemporary musical literature of Mexico. The young Mexican pianist, Sonia Finkel, was the able soloist.

Swalin Conducts At Chapel Hill

CHAPEL HILL.—The North Carolina Symphony, Benjamin F. Swalin, conductor, opened its 1944-45 season on Dec. 9 with two concerts. The morning program attracted an attentive audience of school children. The soloist was Margaret Shaw, 13-year-old pianist from Macon, N. C., who played a movement of the Mozart Piano Concerto in D minor.

The evening program included Beethoven's Sixth Symphony, "Sakuntala" Overture by Goldmark, a "Nocturne" by Edwin Stringham, and a Wagner work. The concert was attended by a large and enthusiastic audience. As encores, an excerpt from the "Marriage of Figaro" and Lamar Stringfield's "Cripple Creek" were played.

One of the special features of the concert was the address during the intermission by Gov. J. Melville Broughton of North Carolina.

Last season the Symphony gave 14 concerts and it was forced to decline a number of invitations. A particularly significant feature of the Orchestra's policy is the emphasis upon programs for school children. Adeline McCall of the Public Schools in Chapel Hill is in charge of these.

Herbert Conducts New Orleans Symphony

NEW ORLEANS.—Walter Herbert, conductor of the New Orleans Opera House Association, was guest conductor of the New Orleans Symphony at the fourth of the McAlister series. Mr. Herbert's warm and lucid reading of Beethoven's Eighth Symphony and his imaginative presentation of Kodaly's "Hary Janos" Suite revealed him as an experienced leader, while his well-balanced accompaniment to the Mendelssohn Concerto, as played by violinist Carmela Ippolito, displayed his sensitive musicianship. His local debut in a field other than opera should be most gratifying to him.

H. B. L.

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Jackson Welcomes New Orchestra Conducted by Russell

**First of Seven Concerts
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JACKSON, MISS.—Launching its first season with a projected program of seven concerts, the Jackson Symphony, with Theodore Caskey Russell as musical director and conductor, has enjoyed enthusiastic success in the initial concerts already performed. The Orchestra is supported and sponsored by the Jackson Symphony Orchestra Association, Inc., composed of a membership drawn from business men of the city who have laid its financial foundation with their contributions and enlisted the support of Millsaps College, Belhaven College and the public school system. At this time the Orchestra roster numbers more than sixty persons drawn from the ranks of professional, non-professional and student musicians.

Shortly after completing organization, the Board of Governors secured Mr. Russell's services as musical director. He assumed these duties July 1, 1944, and began assembling players for the orchestra. Mr. Russell came to Jackson from Columbus, Miss., where for seven years he had been director of the music department at Mississippi State College for Women.

Mr. Russell is widely known to concert audiences as a virtuoso of the violin. He holds the Master of Music degree from Northwestern University, and has studied violin in Europe with such masters as George Enesco and Joseph Szigeti. His own compositions have won recognition in national contests; and his article in *The Musical Quarterly* on the violin, "Scordatura", is considered authoritative. In 1941 Mr. Russell spent the Summer at Bennington, Vermont, where he held a performing Fellowship in the Summer School of Fine Arts. At the same time he took further studies in composition with Otto Luening and Robert McBride.

Kovach Is Concertmaster

Mr. Russell has for his concert master Pfc. Julius Kovach, formerly with the Buffalo, New York Civic Orchestra and the Buffalo Junior Symphony.

The orchestra holds its weekly rehearsals in the band room of Jackson Central High School and concerts are performed in the Victory Room of the Heidelberg Hotel, which has a seating capacity of 1,250.

The first concert was performed on Oct. 19; the second on Dec. 5. Others are planned for March 1, the latter part of April and May, and the season's final concert is scheduled for the first week in June. In addition, a program of chamber music by members of the Symphony Orchestra is scheduled for Jan. 30.

Soloists for the first two concerts were Lt. John K. Hanks, baritone, and Sgt. John Campbell, tenor, both of whom received training at the Juilliard School of Music, New York City, and were well started on concert careers before enlisting in the Army.

A movement for an association to support a symphony in Jackson began in January, 1944, when Gordon Marks, president of Marks and Neese Advertising Agency, began to enlist the support of other business men, who joined with him in forming a corporation and obtaining a charter for the Jackson Symphony Orchestra Association of Jackson, Mississippi, Inc.

On organization, the following Board of Governors was elected and in turn elected officers of the associa-



Theodore Caskey
Russell, Conductor
of the Jackson
Symphony



Gordon Marks,
Secretary and Busi-
ness Manager of
the Orchestra

tion as follows: Ralph L. Landrum, president; A. B. Campbell, vice-president; H. T. Newell, treasurer; Gordon Marks, secretary and business manager; R. G. Kennington and W. B. McCarty, governors. The following serve as ex-officio governors by virtue of their positions: G. T. Gillespie, president of Belhaven College; Dr. M. L. Smith, president of Millsaps College; Kirby P. Walker, superintendent of public schools; and Leland Speed, mayor of the city of Jackson.

Offices of the association were established at 426 Yazoo Street, where affairs are handled in Mr. Mark's place of business.

MARY ALICE BOOKHART

"Music in the Air" Sung in San Antonio

**Newly Formed Municipal Opera
Gives First Production Directed
By Zoeller**

SAN ANTONIO.—Jerome Kern's "Music in the Air" was the initial offering of the newly formed Municipal Opera Company in two performances, Dec. 17 and 18, at the Municipal Auditorium. Benno Clemens is president and Robert Brink, director. Leading roles were sung by Robert Brink and Marian Frederick. Others in the cast were Pvt. Fred Hasse, Carol Fine-silver, and Sgt. C. J. Robinson. Jerome Zoeller was the orchestra director; Rufus Craddock, choral director.

Performances of "Hansel and Gretel" were given Dec. 25 and 26 at the Municipal Auditorium by the Civic Opera Company, of which Mrs. Lewis Krams Beck is president. Eleanor Knapp and Helena Strassburger Boatwright had the title roles. Others in the cast were Elsa Diemer Wick, Gisella Bauer, Josephine Schreiner and Suzanne Phillips. Otto Wick was the director.

Friends of Music events, sponsored by Mrs. James E. Devoe, opened the new year with evening and matinee performances of "Rigoletto" and "La Traviata" by the San Carlo Opera Co. A program of Christmas music by massed choirs of San Antonio was given Dec. 11 at the First Presbyterian Church. Wilfred Bain of North Texas State Teachers' College was the speaker. Group singing and solos by Mrs. George Marshall formed the program which was sponsored by the San Antonio Chapter American Guild of Organists. Trinity University Choir, under the direction of Elwyn Carter, head of the music department, filled a schedule of seven performances of Handel "Messiah" at various high schools and churches. 72 students, 8 members of the faculty and two guest soloists made up the choir.

A program of art songs by Oscar J. Fox, San Antonio composer, was given Dec. 14, at San Pedro Playhouse, under the sponsorship of the

Bishop Elliott Guild of Christ Episcopal Church. Mr. Fox was at the piano for his compositions which were sung by Sgt. C. J. Robinson of Brooke General Hospital. G. T.

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Appears on War Bond
Concert**

SAN ANTONIO.—The fourth subscription concert of the San Antonio Symphony was conducted by Max Reiter on Dec. 16, with Gladys Swarthout as assisting soloist. A capacity audience at the Municipal Auditorium manifested the rousing enthusiasm. Dvorak's "New World" Symphony, works by Jarnefelt, Shostakovich and Albeniz formed the gratifying program. Miss Swarthout enjoyed a triumph in arias from Handel's "Rinaldo" and Mozart's "Marriage of Figaro", and songs by Bridge, Edwards, Niles and Respighi.

A War Bond concert with John Charles Thomas as soloist filled the auditorium on Dec. 20. The program was of a popular nature. Mr. Thomas sang an aria from Verdi's "Don Carlos" and many songs.

The second special concert with José Iturbi as soloist was a highly successful event of Jan. 6. The orchestra played works by Weber, Bach and Tchaikovsky. Mr. Iturbi performed Mozart's Concerto in D minor with artistry. A Spanish Dance by Iturbi, conducted by the composer, was also presented.

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MUSICAL AMERICA

Elman Appears In St. Louis

**Leinsdorf and Barzin
Are Guest Conductors—
Ballets Given**

ST. LOUIS.—After an absence of many years, Mischa Elman returned as soloist at the ninth pair of symphony concerts on Dec. 30 and 31. His luscious tone was again evident in a well co-ordinated performance of the Brahms's Concerto in D, after which he and Vladimir Golschmann received warm applause from the audiences.

It was a performance of great satisfaction. The entire program radiated with orchestral brilliance. It opened with the overture to "The Bartered Bride" which was followed by a first hearing of Virgil Thomson's "The Plow That Broke The Plains". This work reflected a distinctive simplicity of melodic treatment that was most pleasing. Mr. Golschmann and the orchestra were effective in their presentation of Bennett's orchestration of the excerpts from "Porgy and Bess". This was also a first time performance. After this pair of concerts Mr. Golschmann left for a series of guest appearances around the country.

The first of the visiting conductors

was Erich Leinsdorf, who took over for the concerts on Jan. 13 and 14. The established reputation of Mr. Leinsdorf was reassured in his presentation of an interesting, well played concert. It opened with an authoritative reading of Beethoven's Symphony No. 4. The second half of the program was devoted to Wagner, the Overture and Bacchanale from "Tannhäuser"; Good Friday Spell from "Parsifal" and Siegfried's Rhine Journey from the "Götterdämmerung", all of which received authoritative readings. There was an unflinching sureness of control at all times. Addition interest in the concert was added by the first local appearance of Emile Baume, a pianist of rare accomplishments, who played Saint Saëns's Concerto No. 2, endearing himself to enthusiastic audiences.

Next guest was Leon Barzin, taking over the eleventh pair of concerts, Jan. 20 and 21. In a purely orchestral program, Mr. Barzin, whose style as a conductor was in direct contrast to his predecessor, presented a varied list of compositions starting with a delightful reading of the seldom heard Bach Suite No. 2 in B minor for flute and Strings. Laurent Torno played the solo parts. This was followed by Beethoven's Symphony No. 8. Then Mr. Barzin paid tribute to St. Louis in performing the latest work, "Soliloquy" by John Kessler, a native St. Louisan, whose compositions have been frequently performed here. This work shows ingenious orchestration and was well liked. A first performance of Berzowsky's Symphony No. 3 was well done, but did not find particular favor on its initial hearing.

Annual performances of the Symphony with Ballet was held on Jan. 5, 6 and 7 at the opera house of Kiel Auditorium, under the orchestral direction of Antal Dorati, presenting the Ballet Theater in four performances of unusual variety. With Tamara Toumanova as guest, the company was seen in old and new ballets that were spiritedly presented with a brilliancy and freshness that aroused intense enthusiasm. The ballets included "Princess Aurora"; "Pillar of Fire" with a superb performance by Nora Kaye; "Don Quixote"; "Fancy Free"; "Swan Lake"; "Tally-Ho"; "Moonlight Sonata"; "Graduation Ball"; "Peter and The Wolf"; "Blue-Beard"; "Waltz Academy"; and "Petrouska".

HERBERT W. COST

Fort Wayne Hears Barber Song Cycle

FORT WAYNE, IND.—On Jan. 17 the Fort Wayne Philharmonic under Hans Schwieger gave the world premiere of a new song cycle by Samuel Barber. The songs were "Nocturne", "Sure on This Shining Night" and "I Hear an Army." Soloist was Nell Tangeman.

Two of the songs had been done on a previous occasion this season by the Chicago Women's Symphony with Jennie Tourel as soloist. On the same program William Kapell played Rachmaninoff's Second Piano Concerto.

Since coming to Fort Wayne last Fall, Mr. Schwieger has brought the Philharmonic to a level where it is considered, by critics, as one of the outstanding orchestras of the Middle West.

Philadelphia Pension Fund Passes \$100,000 Mark

PHILADELPHIA.—After only two years of operation, the fund which aids the Philadelphia Orchestra musicians' old-age retirement plan has already passed the \$100,000 mark. Annual members number 1,100, an increase of 200 over last year, with the drive for new members still continuing. Life members of the Pension

Foundation, paying \$500 each, now total 26.

A move for incorporation was disclosed at the annual meeting on Jan. 19. Officers elected were Arthur Littleton, Paul Rosenbaum, Mrs. Herbert C. Morris, and Harl McDonald. The Foundation's next event will be a sonata recital by Claudio Arrau and Joseph Szigeti, at the Academy of Music, Feb. 17.

Uninsky Is Soloist Under Whitney

Louisville Applauds Performance of Tchaikovsky Concerto

LOUISVILLE.—The Louisville Philharmonic, under the baton of Robert Whitney, presented their second concert of the season at the Memorial Auditorium with Alexander Uninsky, as guest soloist, Nov. 28 and 29. The program opened with the Prelude to Act III from "Lohengrin", followed by Brahms's First Symphony. The second half of the program was devoted to the playing of Tchaikovsky's Concerto in B flat minor with Mr. Uninsky as soloist. The Concerto was received with great enthusiasm, and Mr. Uninsky responded to the audience acclaim with two encores.

On Nov. 15 and 16 over four thousand young people of Louisville, Jeffersonville, and New Albany heard the opening concerts in the "Making Music" Series. The Philharmonic Society regards these concerts as one of its most important, if not the most important service it renders our community, since the entire musical future of Louisville and environs will soon fall to these young people.

The Cincinnati Symphony presented its first regular concert in Louisville at the Memorial Auditorium on Oct. 30th, under Eugene Goossens.

The program included Chausson's Symphony in B flat, Antal Dorati's Suite from Strauss's "Der Rosenkavalier", "A Song of Summer" by Delius, and Dvorak's Slavonic Dance No. 1.

This season in addition to the regular Children's Concerts presented in the afternoon preceding the regular concert, the Cincinnati Symphony is presenting a series of three Pops, the first of which was Oct. 31, and which are proving a very welcome addition to the musical life of Louisville.

H. W. HAUSCHILD

Sayao Honored At Reception

At a reception by the Pan American Women's Association at the Henry Hudson Hotel, Frances R. Grant, president of the organization, paid tribute to Bidu Sayao, citing her as the woman who had done most to bring about cultural understanding between the Americas. Like tribute was also voiced by Mabel Tyler Hackett, music educator.

The Brazilian soprano, in turn, expressed her gratitude for the warmth and friendliness with which she has been received in this country ever since her introduction to North America in 1936 by Arturo Toscanini.

A program of piano selections were performed by Raul Spivak, Argentine pianist. Included were several works of Hector Villa-Lobos.

American Orchestral Contest Draws to Close

Two hundred and forty-three scores entered for the prize contest for an American orchestral work, sponsored by Independent Music Publishers, are now in the hands of the judges. The award carries with it a cash prize of

\$500 and publication of the score (including preparation of parts for performance) by Arrow Music Press, Inc.

The judges who will make the award are: Dr. Serge Koussevitsky, Mr. Nicolai Berezhovsky and Mr. Aaron Copland.

Whittemore and Lowe To Play for Veterans

ATLANTIC CITY, N. J.—Arthur Whittemore and Jack Lowe, duopianists now in the Navy, will perform before an audience of Air Force veterans on Jan. 26, in Convention Hall, headquarters for the AAF Redistribution Station No. 1. The Whittemore-Lowe team has a program of popular and classical music prepared for the veterans including songs especially popular with Air Force men.

Officers of Royal Italian Opera Suspended for Collaboration

ROME—Both Oliviero de Fabritis, musical director, and Gaetano Savini, personnel director of the Royal Opera House, have been suspended for collaboration during the Nazi occupation. Charges brought against the men included the organization of opera performances and concerts for the Germans and for "awards" received by Mr. Savini.



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RECITALS IN NEW YORK

(Continued from page 8)

grateful channel for his highly developed technical facility in the group of Paganini-Brahms Variations that he elected to play, most of them being from the second book. His playing of the variation with glissando octaves was especially deft. Facile manipulation of the keys and clarity of articulation characterized all his work rather than deeply satisfying probing for the ultimate musical essence of the compositions played.

Infinite care had obviously been given to the various sections of the Bach Partita in B flat and the Haydn Sonata in E flat, with the result that they were meticulously clean-cut digitally, while less noteworthy for projection of the real spirit of the music, the Sarabande in the Bach work being particularly wanting in that respect. The Chopin Waltz in D flat, "Butterfly" Etude and Scherzo in B flat minor and six Debussy Preludes, from the second book, were all played glibly and with a wide range of dynamics according to their needs. It may be noted that an approach that admits of so much edginess of tone can hardly fail to prejudice the effect of the best-intentioned performances. The Prelude in G by Rachmaninoff and Falla's "Ritual Fire Dance" completed the list. C.

Harry Davis, Pianist

Harry Davis, who gave a recital at the Town Hall a little over a year ago, reappeared in the same place on the evening of Jan. 7. Mr. Davis showed himself once more a talented but uneven pianist. He began his program with an uncommonly musical and affecting performance of Schubert's second A flat "Moment Musical" that promised well for the bigger, more exacting works to come. In the next minute he disappointed that grateful impression with a singularly chill and imperceptive rendering of the familiar little one in F minor. From then on things alternated between good and bad, and the results in the end were disconcertingly equivocal.

Mr. Davis's offerings included Beethoven's "Waldstein" Sonata, Schumann's Fantasy in C, Ravel's "Jeux d'Eau", a pair of Chopin Etudes, Liszt's "Mephisto Waltz" and a brief

FIVE ARTISTS WHO GAVE PROGRAMS OF NOTE



Harry Davis



Joseph Schuster



Lotte Lehmann



Ellabelle Davis



Rosalyn Tureck

three-movement Sonatina, by Stanley Bate, heard here for the first time. Both the Beethoven and the Schumann displayed the pianist's contradictory qualities cheek by jowl. He commands, it is true, a tone of real beauty and range of color. But he has an ingrained and distracting mannerism of playing either much too fast or much too slow and exploited it repeatedly in the Beethoven and Schumann compositions. Some parts of the Fantasie, indeed, he elongated in a manner that completely robbed the music of its continuity. Portions of the sonata, on the other hand, became blurred and smeary through the headlong pace at which he dashed through them.

If he could curb his tendency to such extremes Mr. Davis might rank high among the younger pianists. He played extremely well in Stanley Bate's new sonatina, though this trifling affair was hardly worth the effort. P.

Joseph Schuster, Cellist

The opening music of Joseph Schuster's cello recital in Town Hall on the evening of Jan. 9, Corelli's Praeludium and Gigue and "La Folia", at once brought to the fore his brilliant technical power. Mr. Schuster played with a rich, expressive tone and with a technical surety which enabled him to maintain clarity even in the trickiest passages. Bach's Suite in C for cello alone was vigorously performed, though Mr. Schuster did not succeed in keeping it from becoming a bit tedious.

In strongest contrast were the brittle but effective Weber Sonatine and Debussy's sophisticated Cello Sonata. Mr. Schuster disposed of the Weber music with finished virtuosity. Debussy's Sonata is unlike any other work in the repertoire, capricious, full of tantalizing snatches of poetic suggestion and for all its complexity a unified piece of music. It was good to hear it again. The final group was given over to a Mendelssohn Song Without Words, Weber Rondo, the "Serenata Napolitana" by Sgambati, in Mr. Schuster's arrangement, and Falla's "Fire Dance" in Piatigorsky's transcription. Hellmut Baerwald's accompaniments were vital and well coordinated with Mr. Schuster's playing. The audience was large and enthusiastic. N.

Rosalyn Tureck, Pianist

Two centuries of keyboard music were represented in the recital which Rosalyn Tureck gave in Town Hall on the evening of Jan. 12. She began with the Gigue in B flat minor by Graun, which she played with delightful crispness and energy. Her own arrangement of an aria and minuet by Alessandro Scarlatti, in its first New York performance, proved effective if musically rather dressed-up. As was to be expected from a pianist who has devoted so much time and thought to Bach, Miss Tureck's performance of the Partita in C minor had the breadth of pace and the expressiveness and coherence of phrase which are the marks of a true Bach interpreter. Only at the close, in the last two sections, did she let the rhythm get out of hand. Again in the Paganini-Liszt Six Caprices, Miss Tureck's musical in-

telligence came to the fore. She played them with bravura and a singing tone, but she also paid more heed to their purely musical significance than most pianists are wont to do. Telling rhythmic accents, touches of emphasis which underlined the harmonic colorings of the pieces and other details of interpretation revealed a thorough study of these superb etudes. Miss Tureck's playing of Chopin's Sonata in B flat minor was imaginative and forceful, but marred by rhythmic irregularities and some oddities of phrasing. In everything that she did the pianist proved once again that she is an exceptionally fine musician as well as a brilliantly talented performer. S.

Ellabelle Davis, Soprano

Ellabelle Davis, Negro soprano, who was heard here several seasons ago, re-appeared in the Town Hall on the afternoon of Jan. 13 in a program that was well chosen and well presented.

Miss Davis began with the greatly over-sung "Bois Epaïs" by Lully and went on to an aria from Handel's "Julius Caesar" and one of the same composer's German Arias, "Flammende Rose". These were all beautifully given, the last of the three being, perhaps, the best. Pamina's aria from "The Magic Flute" followed, sung, for reasons unknown, in Italian, and the familiar aria with violin obbligato for "The Shepherd King". Both of these were excellent save for the fact that in the second, Sylvan Shulman, the violinist, was kept down to the point, frequently, of inaudibility. This is not an obbligato in the ordinary sense of the word, but rather a duet for voice and violin.

Then came Agathe's aria from "Der Freischütz" a splendid piece of vocalization, with a magnificently worked up climax to the high B which was clear and full. Following the intermission there was a group by Hugo Wolf, one in French by Duparc, Bizet and Fauré, and finally, the inevitable brace of Spirituals.

Miss Davis has a beautiful voice. It is well placed and is used with taste and discretion throughout. The quality of the medium register is especially luscious and this is well joined to the head voice, making a fine, even scale. Here would be an Aida to reckon with if the opportunity were presented. The piano accompaniments by William Tarrasch were not particularly helpful. H.

Lotte Lehmann, Soprano

Lotte Lehmann opened her series of three recitals at the Town Hall the afternoon of Jan. 14 with a program devoted to Schubert and Schumann. An immense audience filled the place and occupied every available inch of the stage. The numberless followers of the illustrious soprano outdid themselves in enthusiasm. Ovation followed ovation, the horticultural exhibit was magnificent and it was varied with packages that looked as if they contained costly gifts. Mme. Lehmann was generous with repetitions and supplemental favors and might have gone on singing an extra hour or so if another concert had not been scheduled for the same hall less than an hour later.

It was an uncommonly beautiful and affecting recital. The artist had not to combat a cold, as she did last season, but realizing that the years have made inroads on her voice she is increasingly cautious about the strains to which she subjects it. If the program in question was an unbroken succession of lyric pearls she discreetly avoided songs that demanded even moderately taxing flights above the staff. One could only commend her good sense and, if on occasion a shortness of breath caused her to clip certain phrases, the trouble became negligible in the face of the singer's greater interpretative achievements.

For as Mme. Lehmann's vocal resources diminish her art correspondingly deepens. It is today subtler, more sensitive, more spiritualized than before. Only in a few isolated cases was the hearer conscious of that theatrical element which used to be much more pronounced. Here and there, in songs like Schubert's "Am Meer" and "Das Fischermädchen" or in Schumann's "Nussbaum", it had a tendency to obtrude. One cites these cases, however, only because they were so exceptional. The voice warmed up after a song of two and by the time the artist reached Schubert's "Jüngling an der Quelle" she sang with such delicacy and created so exquisite a lyric mood that the deeply moved audience stormily redemanded the number.

It is impossible in this brief space to particularize, yet one cannot avoid signaling Mme. Lehmann's entrancingly poetic delivery of things like Schubert's "Frühlingsglaube" and "Litanei" or of Schumann's lovely "Schöne Wiege meiner Leiden", his delicious "O ihr Herren" with its undertone of wistful humor, the fragrant "Aus den östlichen Rosen" (with an unforgettable canturing of its atmosphere), and two "Dichterliebe" songs ("Ich hab' im Traum geweinet" and "Allnächtlich im Traume"). And by no means the least prizeable experience of the afternoon was Schumann's "Kartenlegerin", which Mme. Lehmann does with such arch drollery and virtuoso effect.

Appropriately, the singer obliged Paul Ulanowsky to share in the afternoon's enthusiasm. No finer or more sensitive accompaniments have been heard hereabouts in a long time. P.

Ruth Kisch-Arndt, Contralto

Just what Ruth Kisch-Arndt aimed to prove by her concert of "Jewish Composers of Four Centuries" at the Town Hall the evening of Jan. 3 is still not clear to this listener. With a considerable aggregation of instrumentalists on the stage—the Kinor Sinfonietta of the Hebrew Arts Committee, under the baton of Siegfried Landau, a violin soloist, Sydney Kaufman, and a piano, played from time to time by Otto Janowitz, the contralto delivered herself of a protracted sequence of vocal pieces, variously accompanied, and stretching all the way from the 17th to the 20th centuries. Some of the composers represented are rarely encountered outside the covers of musical dictionaries and similar fountains of learning; others were older or newer household words.

There was, for instance, a certain (Continued on page 26)

»»»»» Mezzo-Soprano «««««

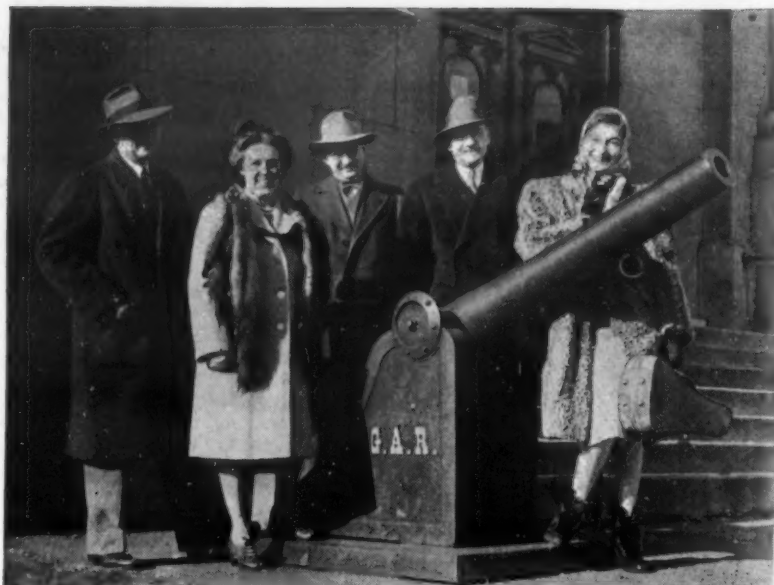
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FORT HAMILTON, OHIO—A recital by Miriam Solovieff was the second event of the Civic Music Series sponsored by the Hamilton Civic Music Association. The series opened on Nov. 3 with a recital by Alexander Uninsky. Artists scheduled to appear later are Susanne Fisher, the Salzedo Ensemble and Thomas L. Thomas.

sored by the Hamilton Civic Music Association. The series opened on Nov. 3 with a recital by Alexander Uninsky. Artists scheduled to appear later are Susanne Fisher, the Salzedo Ensemble and Thomas L. Thomas.

Berry Series Delights Audiences

Jaroff Cossacks, Slavenska, and Casadesus Appear in Buffalo's Kleinhans Hall

BUFFALO—The first concert of the new year in the Zorah B. Berry series brought the original Don Cossack Chorus, Serge Jaroff, conductor, to Kleinhans Music Hall Jan. 7. Celebrating their twenty-fifth anniversary, the chorus gave an exacting program of ancient liturgical music, folk songs and songs of the Cossacks. Outstanding and much enjoyed was the "Ave Maria" by Rachmaninoff, a chant from an Evening Church Service, "Who Knows, A Love Song" by Zakharoff and arranged by C. Shordoff, also a selection of Gretchaninoff's Songs. The chorus and conductor were heartily applauded.

Mia Slavenska and her group gave a delightful dance recital on Jan. 11 in Kleinhans Hall. With the aid of her partner, David Tihmar, she displayed splendid control, technique, vitality and grace. Supporting Miss Slavenska were Audrey Keane, Joseph Harris and Norma Vaslavina. William Schatzkamer and Marv Bray, duopianists, gave excellent support.

Mrs. Berry presented Robert Casadesus to a capacity audience on Jan. 16. This great artist presented a program of pianistic brilliance with pearl like tones and dazzling technique. He opened his program with Beethoven's Sonata, Op. 81 which was magnificently performed. Mr. Casadesus made his greatest impression of the evening by playing twelve etudes by Chopin.

For his final group, Mr. Casadesus selected three pieces from Albeniz's "Iberia" Suite. The artist played these with fire and dash, completing one of the finest evenings of the season. The audience was most enthusiastic.

BENNO ROSENHEIMER

Charleston Symphony To Broadcast

CHARLESTON, W. VA.—The Charleston Symphony, conducted by Antonio Modarelli, is scheduled to go on the air on Feb. 11 at 2 o'clock over Station WCHS of Charleston, a CBS

affiliate. This first of three programs will consist of Haydn's "London" Symphony and the Gluck-Mottl Ballet Suite No. 1. Woodrum's Home Outfitting Company of Charleston will be the sponsor and the station is underwriting the production costs as a civic gesture; the entire sum paid by the sponsor will go to the orchestra's general fund. Over a dozen new players have been enlisted in the orchestra, chief among whom are A. E. Raspillaire, solo trombone; George Younkman, solo flute; Fernand H. Quinn, solo oboe; Ronald Ingalls, first violin; Major Donald Olmes and Hans Rosenbaum, violas; Steven Malcyke, oboe; and Barbara LeBaron, cello. B. F. E.

Buffalo Hears Haussermann Work

Autori Conducts New Concerto for Voice and Orchestra

BUFFALO—The Buffalo Philharmonic presented the fifth concert in the regular series on Jan. 9 in Kleinhans Music Hall. As a novel feature Franco Autori and the orchestra offered a first performance of John Haussermann's Concerto for Voice and Orchestra, four varied movements without words. It is an interesting work using the voice against a series of moods in modern form. The soloist, Margot Rebeil, lyric soprano, was heartily applauded for her splendid interpretation. The composer, who was in the audience, rose and acknowledged the tribute.

Mr. Autori and the orchestra opened the program with Weber's Overture to "Euryanthe," bringing out all the poetic warmth, tonal beauty and brilliance of the number. Brahms's Second Symphony concluded the concert. The audience was large and most enthusiastic in their applause. The return of Ezra Kotzen, former first oboe of the orchestra, was a revelation. His work in the Brahms Symphony was outstanding.

Pop concerts continue under the direction of Fred A. Ressel every Friday evening drawing near capacity houses. These concerts bring hundreds of the younger set who also enjoy the dancing which follows.

BENNO ROSENHEIMER

Budapest Quartet Plays in Buffalo

BUFFALO—At the residence of Mrs. Frank B. Baird, the Buffalo Chamber Music Society presented the Budapest String Quartet in a cycle of Beethoven Quartets on Jan. 13 and 14. This annual affair is attended by music patrons and sponsors of the Quartet, including a number of guests from out of town. The first evening the ensemble performed the Quartet in F, Op. 18; Quartet in F, Op. 59; Quartet in E flat, Op. 127. On Sunday evening they played the Quartet in G, Op. 18; the Quartet in E minor, Op. 59; and the B flat, Op. 130.

On Jan. 15, the Quartet appeared in their regular public concert in Kleinhans Music Hall and played to a capacity house. The interpretive art and perfect balance of this ensemble is near perfection itself. Mary Gail Clark is the competent manager of the Chamber Music Society. B. R.

Blanche Thebom Sings Recital in New Bedford

NEW BEDFORD, MASS.—The Civic Music Association presented Blanche Thebom in recital in the high school auditorium on Jan. 9. To say that she was warmly received would indeed be

understatement. The audience was completely captivated by the quality of her voice, the interpretative values she gave to each composition, and her own personal charm. Her program included groups by Bach, Schumann, Ravel, and an aria by Verdi. Numerous encores were given.

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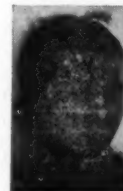
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Review of the Late Alfred H. Meyer's Career As Music Educator

By GRACE MAY STUTSMAN

BOSTON—The sudden death of Alfred Henry Meyer, Dean of the College of Music, Boston University, on Dec. 29 deprives not only the University but also the community of an able musician, a progressive educator and valuable citizen.

Dean Meyer was born in Quincy, Ill., in 1888, the son of John Henry and Sophia Emilie Meyer. His secondary schooling was received in Quincy and he later attended the Oberlin Conservatory of Music, from which he received a Bachelor of Music degree in 1910. From the Conservatory he went to Oberlin College, from which he received his Bachelor of Arts degree in 1913. That same year he became professor of the history and theory of music at Tarkio College, Tarkio, Mo., and remained there for two years. From 1915 to 1917 he did graduate work at Harvard University, at which time he married Antoinette Van Cleve, an accomplished violinist. Following his marriage he taught at the State College of Washington and at Wheaton College.

His success at Wheaton clearly demonstrated his ability to work with young people and he eagerly seized the opportunity for wider activity when Boston University offered him a professorship in the College of Music in 1929.

Working quietly and unostentatiously, he gradually made himself a considerable factor in educational circles, meanwhile becoming assistant to the late Henry Taylor Parker, who at that time was Music Editor of the old *Boston Evening Transcript*. His penetrating and scholarly critiques were a feature of the music page during the decade immediately preceding the demise of the paper.

Appointed Dean of College

In 1941 he was appointed to the position of Dean of the College of Music, bringing to the post all the enthusiasm of a man with a vision. Slowly and with painstaking care, Dean Meyer began the reconstruction and strengthening of his department of the University until the curriculum had been vastly improved. His firm belief in music as a vital force in the world of today was communicated to every student with whom he came in contact.

Dean Meyer's impatience with outmoded methods of instruction and his desire for the best possible equipment led to what became his dearest project... a new and up-to-date Music Building. Others before him had talked of it; Dean Meyer talked for it, and it is significant that although these are war times and college groups are small, the Senior Class of the College of Music for 1944 made a substantial contribution toward the new building, the first class in the history of the school to do so. Not only that, but this class action inspired a contribution of \$200 from a faculty member.

Dean Meyer had the rare gift of inspiring confidence in the Alumni body as well, securing the cooperation of his students and fellow faculty members, and many of those who were closest to him during the last year when he was hard at work upon a basic plan of progress for his department, when the war should have ended, are hopeful that his ideas will be carried forward without modification.

As an active musician, Dean Meyer found time to serve as organist and choir master in the First Baptist Church of Boston (1930-1942) and in the First Congregational Church of Auburndale, Mass., since 1942.

He was a valued lecturer for the Massachusetts Division of University Extension from 1928 to 1943. His creative talent was evidenced in compositions in a variety of forms. He was a Phi Beta Kappa and a member of the University Club of Boston.

Simple but impressive services were conducted in the Leslie Lindsay Memorial Chapel of the Old South Church in Boston on Jan. 2 by the Rev. Dr. Philip Osgood, assisted by Dr. Daniel L. Marsh, president of Boston University.

The Honorary Pall Bearers were Ralph W. Taylor, College of Liberal Arts; William G. Sutcliffe, College of Business Administration; T. Lawrence Davis, College of Practical Arts and Letters; Earl B. Marlatt, School of Theology; Charles F. Branch, School of Medicine, and Donald D. Durrell, School of Education. The ushers were chosen from the student body. Burial was in Newton, Mass.

Besides his wife, Dean Meyer leaves three grown children, Alfred Van Cleve, now in the service; Antoinette Hunter and Kathryn Houston.

Obituary

Kenneth Clark

PRINCETON, N. J.—Kenneth Clark, a member of the editorial staff of *MUSICAL AMERICA* for several years preceding the first World War, and more recently secretary of the National Music Week Committee, died here on Jan. 22, after a long illness. He was a graduate of Princeton in the class of 1905, and was 62 years old.

Mr. Clark was born in Pittsburgh and received his early education in that city. He early showed musical talent and while at Princeton wrote the music for several of the Triangle Club shows, amongst the most successful of which was "Tabasco Land" written in collaboration with several other students. This won him the attention of the Schuberts and he was for a time connected with their organization but did not find the life of the theater to his taste and resigned to enter the journalistic field.

At the outbreak of the last war he became an entertainment secretary with the Y. M. C. A. and served overseas with the 79th Division. From 1919 to 1924, he headed the bureau of Community Music of the Recreational Association of America. In 1926, he became associated with the Paul-Pioneer song publishing house and two years later was made its supervising editor.

During his undergraduate years and later he composed a number of Princeton songs and also edited song collections under his own name and that of "Clifford Leach". He composed "The Willkie March" for the 1940 presidential campaign and wrote two books on music, "The House by the Side of the Road" and "Music in Industry". In 1937, he married Florence Lee Scarborough of Trenton who survives him.

Richard Lorleberg

WASHINGTON, D. C.—Richard Lorleberg, cellist and a former member of the National Symphony, died here on Jan. 5, after an illness of two years. He was born in Hanover, Germany, 62 years ago. His father, also named Richard, was one of the best known cellists and teachers of the instrument in Europe during the latter part of the 19th century. Mr. Lorleberg studied



Reinhold Glière

Glière Celebrates 70th Birthday

Reinhold Glière, one of the most noted figures in the musical life of the Soviet Union, celebrated his 70th birthday on Jan. 11. As composer, conductor and educator of far-reaching influence, Glière plays a vital part in the creative activities of Russia and his anniversary, therefore, was the signal for conferring upon him numerous distinctions and honors. Soviet musicians are recalling Glière's illustrious accomplishments in various branches of the teaching profession, as well as in the field of critical and historical activities. Few Soviet critics are as popular as Glière and few art historians so highly regarded. His symphonic, ballet and other music

with his father and later under Julius Klengel, of Leipzig. He came to America in 1904, taking up his residence here 35 years ago. He also played at the funeral services for former President Taft in 1930. A son, Richard William Lorleberg, survives. A. T. M.

Rudolph Vavpetich

Rudolph Vavpetich, assistant to the director of the concert division of the National Concert and Artists Corporation, died in Flushing Hospital on Jan. 23. He was 60 years old.

Mr. Vavpetich was born in Innsbruck in the Austrian Tyrol and came to America in 1905. When the Boston Opera Company was founded in 1909, he became associated with it and on its dissolution in 1914, joined the concert managing firm of Daniel Mayer. In the early 20's he became West coast representative of the concert bureau of NBC, now National Concert and Artists Corporation. In 1935, he returned to New York as artists' representative for Columbia Concerts. He assumed his last position about a year ago. His wife survives him.

Thomas H. Garner

TUSCALOOSA, ALA.—Thomas H. Garner, leader of the glee clubs at the University of Alabama, and promoter of music in the South for over half a century, died at his home here on Dec. 13. He was born in Tuscaloosa and took both his A.B. and LL.B. at the University. He practiced law for a while and had also been active in the field of journalism. K. K. S.

Esther May Phillips

Esther May Phillips, organist at the American Episcopal Church in Paris before the war, died in hospital in New York on Jan. 9. She was 82 years old. A native of California, she

continues to be held in uncommon esteem, even if its idiom does not pursue the extremist paths of modernism. Despite his years and the nature of his musical schooling Glière has composed many works vividly reflecting the current ideals of artistic Russia.

His age does not prevent him from traveling extensively in the interest of Soviet music. A few days before his birthday he returned from a long trip to Georgia, where he had participated in an important session of the local union of composers which had discussed the development of musical culture in the republics of the Soviet East. Besides holding the permanent chairmanship of the weekly meetings of that section of the Union which gives auditions and inspects new works, Glière is untiring with his suggestions to young Soviet composers and unceasingly helpful in his criticism of their productions.

Among Glière's compositions his symphonies, his ballet "The Red Poppy" his chamber works, songs and military marches continue to occupy a prominent place. Shebalin, Miaskovsky, Prokofieff and other Soviet musicians praised him eloquently on the occasion of his birthday, Miaskovsky alluding to him as a "great humanitarian" and a master who, even at the age of 70, possesses inexhaustible creative abilities.

Songs by Frances Williams Heard at Afternoon Musical

On a recent Afternoon Musical given by the National Association for American Composers and Conductors, seven songs by Frances Williams were performed. They were "February Twilight", "Night Song", "The Flight", "Lill' Angels", "Lanterns", "I Shall Not Live in Vain" and "If I Knew You and You Knew Me". On the same program a new piano suite by Adelina Carola Appleton was also performed.

studied abroad but after a few years teaching in this country went back to Paris where she made her home. Since her return to the United States in 1941, she had lived in New York.

Edouard Kopp

CHICAGO.—Edouard Kopp, who played in the second violin section and was also drummer in the Chicago Symphony for 27 years, died of a heart attack in the basement of Orchestra Hall just before a rehearsal on Jan. 15. He was 61 years old, his widow and a daughter, the latter married to a member of the symphony, survive him.

Armando Borgioli

According to a dispatch from London, Armando Borgioli, operatic baritone, who was a member of the Metropolitan from 1931 to 1935, was killed in a recent Allied air attack on a train from Milan to Modena, Italy. He made his Metropolitan debut as Don Carlos in Verdi's "La Forza del Destino" with Ponselle and Martinelli, on Jan. 22, 1932, and was later heard in the leading baritone roles in "Il Trovatore", "La Gioconda", "L'Africaine", "Aida" and "Lucia".

Dr. John Noble

Dr. John Noble passed away at his home in Allentown, Penn., on Jan. 3 after a long illness. Possessing a fine tenor voice, he was very active as a young man in the musical life of Philadelphia. Maintaining a deep interest in music throughout his life, he was host to many artists, among them Nelson Eddy, Kathryn Meisle, José Iturbi and others. His early and untimely death will come as a shock to his many friends. He is survived by his wife, Kathryn, a former Philadelphia soprano, a daughter, Lt. j.g. Mary Elizabeth, and a son, Ensign John, Jr.

Philharmonic Plays First of NBC Series

Carol Brice Makes Debut—Milstein, Soloist Under Kurtz

KANSAS CITY.—The Kansas City Philharmonic performance under Efreim Kurtz on Dec. 16 was broadcast in NBC's series of "Orchestras of the Nation" over a nation-wide hook-up. The program was opened by Mayor Gage, who spoke of Kansas City's cultural assets. Carol Brice, negro contralto, whom Mr. Kurtz discovered last Summer in New York, made her radio debut on this program in a Rossini aria, Bizet's "Agnus Dei", and a Spiritual, creating a profound impression with her rich, ingratiating voice of wide and even range, and her sound musicianship.

Orchestral numbers were chosen from recent successful performances in the regular series. The second of these broadcasts by the Philharmonic was on Dec. 23, featuring the first Shostakovich symphony.

Nathan Milstein was the highly enjoyed soloist of the Dec. 5 and 6 concerts. He gave an unforgettable account of the Goldmark Concerto in A minor. The orchestra, in top form, first played the Haydn "Surprise" symphony, followed by an amusing tonal picturization of "The Little Train of Caipira" by Villa Lobos. The final number, Stravinsky's "Petrouchka", gave Mr. Kurtz a magnificent chance to reveal his own Slavic heritage in a performance of clashing rhythms and colorful contrasts.

The Philharmonic with Mr. Kurtz played to capacity audiences on Dec. 19 and 20. Its remarkable projection of the First Symphony by Shostakovich raised the enthusiasm of the hearers to a spirited ovation. Strauss's "Rosenkavalier Waltzes" in contradistinction to the titanic Russian work rose and fell in charming, measured accent and nuances were of the spell-binding variety so typical of Mr. Kurtz in his best ballet mood.

Bruna Castagna enhanced her reputation locally by the fine singing of several "Carmen" arias which gave her sonorous and sympathetic voice ample opportunity for telling effects. "O Mio Fernando" by Donizetti was done with noble dignity, winning her several encores. The program had opened with the overture to "Marriage of Figaro" and it closed with a request number, Russell Bennett's concert setting of music from "Oklahoma" and Van Vactor's arrangement of "Silent Night."

Labunski Leads Own Work

Mozart's G Minor Symphony was the major work on the Jan. 2 and 3 concerts. A new composition, the first movement of his Symphony in G Minor, was conducted by the composer, Wiktor Labunski, and proved of interesting quality and with sincere feeling throughout. Jan Pearce, tenor of the Metropolitan Opera, was the soloist of the evening and won his listeners completely through his beautiful singing of Handel's "Waft Her, Angels", the "O Paradiso" aria from Meyerbeer's "L'Africaine", "La Donna e Mobile" and numerous encores. Copland's Rodeo Ballet was represented by the "Nocturne" and a riotous "Hoedown", while a new collection of Roumanian Gypsy Airs by Kostelanetz was an exhilarating finale.

Pop concerts on Sunday afternoon continue to be of paramount interest to a large and constantly growing crowd of music lovers. The Philharmonic has given these programs on Nov. 26, Dec. 3 and Dec. 10 which a number of novelties recently scored for symphony orchestras as well as classical compositions. Adele Marcus, former Kansas City pianist, was

Efreim Kurtz, Conductor of the Kansas City Philharmonic, and Carol Brice, Contralto, Before Their Coast-to-Coast Broadcast Over NBC, Dec. 16, with the Orchestra. It Was on This Program That Carol Brice Made Her Debut



the soloist on the Dec. 10 concert, playing the Rhapsody in Blue by Gershwin.

Three performances of the Ballet Russe de Monte Carlo drew large audiences to the Music Hall on Jan. 6 and 7. Among the most enjoyed ballets were "Rodeo", "Ballet Imperial" and last year's hit, "The Red Poppy".

LUCY PARROTT

Francescatti Plays St. Louis Recital

Echaniz Appears at Webster College, Trapp Family and Choral Groups Perform

ST. LOUIS.—The Kiel Opera House was full to overflowing for the second concert of the Civic Music League on Nov. 28, when Zino Francescatti appeared in a violin recital. Mr. Francescatti displayed brilliant technique, a tone of great beauty and an interpretative sense that is highly gratifying. His program contained Sonatas by Bach, Brahms and Debussy, his own arrangement of Tartini's Variations on a Theme by Corelli, as well as a Chopin Mazurka and Tarantelle, Ravel's "Gypsy" Rhapsody and a Bach Chaconne. Emanuel Bay accompanied.

Jose Echaniz, pianist, was loudly acclaimed in a recital given on Dec. 3 at Webster College, Webster Groves, Mo. There was great delicacy in his playing of Haydn's Sonata in E flat and his ability was shown in a masterful reading of Schumann's "Carnaval" and groups by Debussy and Ravel.

The Concordia Seminary Chorus under the direction of William B. Heyne gave a concert of sacred music in the Kiel Opera House on Nov. 29 before a large audience. The chorus was most responsive, showing a thorough and informed preparation of the works performed. Alfred Fremder, accompanist, played several Bach transcriptions in a highly finished manner.

The Trapp Family paid their second annual visit here with a concert in the St. Louis University Gymnasium, sponsored by the Sacred Heart Program. The diversified program of religious works, carols and interesting folk music was enjoyed.

Frances Ives, lyric soprano, appeared in recital at the Sheldon Memorial Hall, with Estle Rucker at the piano, on Dec. 12. The program contained a well selected list of songs and arias, including a group of French songs and a group of German lieder by Brahms and Marx.

The Cosmopolitan Concert Choir under Kenneth Brown Billups gave a program at the Beaumont High School Auditorium on Dec. 6. The Scholarship Symphony gave a concert at the Y. M. H. A. on Dec. 12 under Herbert Van Den Burg. H. W. C.

Rathaus Work Played in St. Louis

Kapell, Stern and Members of Orchestra Are Soloists

ST. LOUIS.—The feature of the fifth pair of Symphony subscription concerts on Dec. 2 and 3 was a distinguished interpretation of Brahms's Symphony No. 4 by Vladimir Golschmann. The orchestra was faultless in its playing and there was a unity and fine balance of tone throughout the performance. Weber's Overture to "Oberon" opened the program and a first-time hearing was given to Karol Rathaus's Polonaise Symphonique, Op. 51, which, despite its good performance, did not excite much interest. The soloist was William Kapell, who again demonstrated his unusual skill and power in a performance of Rachmaninoff's Concerto No. 3 in D minor.

The following concerts on Dec. 10 and 11 contained a delightfully varied program, opening with Mozart's Overture to "The Marriage of Figaro", followed by the same composer's Concerto for Horn in E flat. The soloist was Edward Murphy, principal horn of the orchestra. It was a novelty, well performed. Mr. Murphy was warmly acclaimed. A "first time anywhere" number followed in George Antheil's Nocturne from "Decatur at Algiers", part of a suite, filled with oriental atmosphere and a middle section truly American. It was well received. The last half of the program was given over to a well balanced performance of Tchaikovsky's "Pathétique".

Isaac Stern highlighted the 8th pair of concerts on Dec. 23 and 24 with a highly sensitive performance of the Mendelssohn Concerto in E minor. Mr. Stern repeated his great success of last year. An Adagio by Corelli was given a first-time hearing as well as Rieti's "Sinfonia Tripartite" and Mr. Golschmann concluded the program with Beethoven's Symphony No. 2.

The Christmas concerts, Dec. 23 and 24, brought forth Harry Farbman, concert-master, as soloist. He played Sibelius's Concerto in D minor, which was enthusiastically received. The spirit of the time was felt in Mr. Golschmann's reading of the Bach Chorale "Now Comes Our Saviour", orchestrated by Alexander Tansman. Next came the first local hearing of Shostakovich's Symphony No. 6. The orchestra was never in better form, resulting in a performance of great clarity and true musical authority. Both orchestra and conductor were given a rousing acclaim at the conclusion of the number at both concerts.

HERBERT W. COST

Capital Welcomes Home Orchestra

National Symphony Resumes Series under Hans Kindler

WASHINGTON, D. C.—The National Symphony came back from its travels to give a pair of concerts which featured violinists as soloists. On Dec. 17, the visiting artist was Efreim Zimbalist, heard not only in the Glazunoff Violin Concerto, but also in his own colorful fantasy on Rimsky-Korsakoff's "Le Coq d'Or". For the major orchestral work of the afternoon Hans Kindler chose the Beethoven Symphony No. 2. This was the occasion, too, for the first concert performance of William Bergsma's "Music on a Quiet Theme". As a vigorous conclusion, the orchestra played Brahms's Hungarian Dances Nos. 2 and 5.

On Dec. 20 Zino Francescatti displayed his distinguished artistry in the Beethoven Violin Concerto. Mr. Kindler opened the concert with the Overture to "Die Meistersinger". Two contrasting sinfonias were also played: the first was J. S. Bach's, from his Cantata No. 29; the second J. C. Bach's in B flat. In sharp contrast was Stravinsky's "Four Norwegian Moods," new and interesting to the audience. Mr. Kindler's arrangement of Liszt's Hungarian Rhapsody No. 6 provided a tumultuous finish.

The Symphony news for January was George Antheil's Fourth Symphony which had its first concert performance by the orchestra on Jan. 7 and was repeated Jan. 10. Mr. Antheil was in town for the events, and the one-time bad boy of music found his new work easy medicine on audiences. They enjoyed it heartily. The audience on Jan. 7 also was enthusiastic over Percy Grainger's reading of the Gershwin Piano Concerto. On Jan. 10 the soloist was Helen Jepson of the Metropolitan Opera, in excellent voice. She did the Mendelssohn concert aria, "In felice", Liszt's "Oh, quand je dors", and Parasha's Reverie and Dance from Mussorgsky's "Fair at Sorochinsk". A Suite by Lully, Enesco's Rumanian Rhapsody No. 2, and the Polka and Fugue from Weinberger's "Schwanda" completed the program.

Christmas week visitors were the Philadelphia Orchestra and its soloist, Claudio Arrau. The pianist gave an exquisite interpretation of the Schumann Concerto which more than earned the ovation he received. For the rest of the program Mr. Ormandy chose the Overture to Weber's "Der Freischütz", Haydn's "Military" Symphony, Kent Kennan's "Night Soliloquy" and Smetana's "The Moldau". This was a special concert, not in the orchestra's regular series, and entirely sold out.

AUDREY WALZ

New Orleans Association Presents "La Traviata"

NEW ORLEANS.—The New Orleans Opera House Association, Walter L. Loubat, president, recently added two links to its chain of successes in its presentation of two performances of "La Traviata", under the able baton of Walter Herbert, with Vivian Della Chiesa, Eugene Conley and Jess Walters in the leading roles. Miss Della Chiesa confirmed the fine impression she made in "Tosca" and proved herself capable of coping with the floriture of the first act as well as excelling in the lyric-dramatic acts following. Mr. Walters's substantial baritone voice was deservedly applauded. He, Mr. Conley and Miss Della Chiesa were lavishly applauded.

H. B. L.

RECITALS IN NEW YORK

(Continued from page 22)

Solomone Rossi, who lived in Mantua and wrote a setting of the 128th Psalm; a Julius Miller who, in the 18th Century, composed a Spring Song, and a Davide Perez, of the same epoch, who added a "Solfeggio" to the joys of life. Then there were Julius Benedict, the inescapable Meyerbeer (with an air from his early "Jephtha's Vow") and the equally inescapable Mendelssohn, with an extract from his "Walpurgisnacht". After an intermission one Isaac Nathan took up his stand by the side of Gustav Mahler and Jacques Offenbach. Check by jowl with the poetic "Ich atmet' einen linden Duft" stood the letter song from "La Perichole". Schönberg, Erich Korngold and Dar-

ius Milhaud were a few other familiar names that stuck out from a welter of unknown ones.

The circumstance that all these composers were more or less Jewish demonstrated nothing about their music beyond the fact that Hebraic composers share with those of other persuasions the gift of composing works that are sometimes good, sometimes bad and sometimes just neither. Also, that an 18th Century musician is certain to write in the manner of the 18th century and a 20th Century one in the style of the 20th, exactly like musicians of any other religion. So what?

In any event, the concert was not a particularly enlivening occasion and the singing of Mme. Kisch-Arndt did



Muriel Kerr

George Copeland

not help to lighten the monotony of the evening.

George Copeland, Pianist

George Copeland, appearing in recital at Carnegie Hall on the evening of Jan. 12, once more demonstrated that he is one of the outstanding piano interpreters of Debussy of the day. In "Brouillards," "La cathédrale engloutie" and "La terrasse des audiences du clair de lune" the characteristic impressionistic, atmospheric effects of these compositions of the French composer were realized with consummate effectiveness in performances of deeply poetic essence, while the perky humor of the "Danse de Puck" was given the most happily gauged expression. An "Aubade" by Hymers and Ravel's "Alborada del gracioso" were also invested with great colorful charm.

In the earlier numbers on his program Mr. Copeland was somewhat less in his element, as, while his tone was always notably beautiful, he anticipated his Debussyan pedalling in the classics and treated the phrasing with a casualness difficult to understand. The two passepieds from Bach's Fifth English Suite, in E Minor, Haydn's Sonata in D and Mozart's Fantasia in C, which prefaces one of the later sonatas in C, suffered especially from over-pedalling, and the Chopin Ballade in G Minor also was marred by undue license taken in the treatment of phrases. The sarabande from Bach's E Minor English Suit opened the program and Chopin's Waltz in A Minor and Schubert's Impromptu in G, Op. 90, No. 3, were also included in the first part. The demonstrative enthusiasm of the audience elicited Chopin's "Aeolian Harp" Etude after the Ballade.

Muriel Kerr, Pianist

Muriel Kerr offered a program at her recital at Town Hall on the evening of Jan. 14 that, for the most part, was well adapted to display the many facets of her pianistic equipment to particularly impressive advantage. Thus, her finely developed and limpid finger facility and her command of sensitive nuance and color found congenial channels in two Scarlatti sonatas and an Adagio and a Gigue by Mozart, as well as a group of Bagatelles, Op. 126, by Beethoven. Then her richly sonorous and admirably proportioned performances of Ravel's "Valse nobles et sentimentales" and the Prelude and Rigaudon from the same composer's "Le tombeau de Couperin" revealed her as an equally sympathetic and authoritative interpreter of music in an entirely different vein.

After the intermission came the Liszt Sonata in B minor, which provided an outlet for the dramatic fire that was newly conspicuous in the pianist's playing at her recital last season. Her highly intelligent reading of the work was so compact as to avoid to a great extent the effect of diffuseness and loose-jointedness that this composition all too frequently creates. The more impassioned parts were played with great dramatic intensity and it must be admitted, with more communicative results than the episodes of more romantic import, and

the formidable technical hurdles were negotiated in a decidedly praiseworthy manner. In her efforts to obtain voluminous sound, however, the recitalist forced her instrument beyond the bounds of deeply satisfying beauty that had governed all her playing in the previous part of the program, producing wiry and unresonant tone wholly at variance with her obvious intentions. The audience elicited several extra numbers at the close. C.

Marian Anderson, Contralto

Every time that Marian Anderson gives a recital, people practically trample each other to get in, and her appearance at Carnegie Hall on the evening of Jan. 7 was no exception to the rule. Small wonder, for Miss Anderson is not only a great musician, but also one of the most dynamic personalities before the public. When she sings the "Crucifixion", the tautness of her body, the mask-like immobility of her features and the whispered agony in her voice suddenly take the listener far away from the world of recitals and other commonplace doings into a world of pure artistic realization. Again in Christopher Thomas's sensitive setting of "O, Men from the Fields", the sincerity and emotional nuance of Miss Anderson's singing were a delight.

The program opened with "All Is Fulfilled" by Bach, two old English songs and Schumann's "Nussbaum", "Er der Herrlichste von Allen", "Stille Tränen" and "Aufträge". Of the Schumann Lieder "Stille Tränen" enjoyed the most finished interpretation; its long phrases were beautifully

(Continued on page 29)

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ORCHESTRAL INSTRUMENTS (3) TROMBONE

Neal DiBiase of NBC

Symphony Discusses

Building of Career

By NEAL DI BIASE

AS TOLD TO ROBERT SABIN

THE trombone will play an important part in modern music. No orchestral instrument has made greater advances in recent years. Composers have discovered that the trombone can be used in new ways and that it has a much greater range of expression than it has previously been given. The improvements in the instrument itself have been one important factor. People are apt to forget that the brass instruments of the orchestra in Beethoven's day simply could not play the sort of passages which modern composers write. And another factor, in the case of the trombone, is the pioneering which has been done in the popular field. Tommy Dorsey and other jazz musicians have made it one of the most flexible and expressive instruments in the band. Of course, there are great differences in style and approach between orchestral playing and jazz playing, but the virtuosity and originality of jazz musicians has influenced modern orchestral composers.

The trombone student today has a much more complicated task, but also a much more interesting one. He must learn how to play in different styles, and he must understand the changes in composers' treatment of the instrument from its early days to the present. A Beethoven *fortissimo*, for instance, must be played differently from a Tchaikovsky *fortissimo*. All of these distinctions involve technical details. It takes time and hard work to develop oneself as a symphony player. There are many trombone players in the field today, but only a small percentage of them have the ambition and self-discipline to prepare themselves for symphony work.

Physique Important

The age at which a student should begin the trombone depends upon his physique. This is not a matter of chest capacity, as some people might think. Some of the best trombone players are slight in build. It is a question of the reach of the arms. The student must be able to reach the seventh position, at which the slide of the instrument is at its greatest extent. Some bodily adjustment is possible, but physical strain should be avoided. At seven or eight years, some students are able to start; others may have to wait a few years longer. But nothing is gained by trying to play, before one is physically ready. From the very beginning, the student should learn proper breathing, bodily posture and other physical details and fix them as habits. As he works he will develop his physique, and build the muscles which are especially important to the trombone player.

Above all, the young trombone player should be careful of his lip. Excessive practice can do serious harm, and forcing will only produce bad tone and end in inaccurate playing. About three hours of practice a day is enough for most students. But the student must learn how to practice, so that every moment counts. This is especially important for brass players, whose practice time is limited by the natural strain upon the embouchure and the breathing apparatus.



Neal Di Biase

tus. Individual training is preferable, so that the teacher can watch the student carefully and show him how to work by himself.

Methods of Practice

Long held tones are a vital part of practice for the trombone, as they are for all wind and brass instruments. They strengthen the lips, and they give the student an opportunity to study his own tone production and tone quality. Scales and other exercises should be practiced not only to develop dexterity but also beauty of sound. This means that the player must listen to himself very carefully. Accuracy in pitch is another point upon which the student should concentrate, especially at the beginning. Every tone must be right, as he produces it, or else he may establish bad habits. It is concentration, not speed, which counts in practice. Each student has his own problems, and what is easy for one may be very difficult for another. Therefore the player should discover as early as possible the things at which he will have to work hardest.

Nothing in the orchestra shows up more clearly than the playing of the brasses, and a coarse tone or noisy passage can ruin a performance. Some conductors like loud brasses, and others like quieter brass, but all of them expect the players to adapt themselves to their wishes. In the music of Mozart and Beethoven, the trombone was used largely as a sustaining instrument. It was very hard to play in those days, and composers did not venture to use it as they did the more flexible members of the orchestra. Anyone who has ever tried one of the early instruments will understand why they wrote cautiously for it.

Greater Scope Today

As instrument makers improved the trombone, and as composers began to demand more from it, it took a more important place in orchestral scores. Today it has the same freedom and mobility as the other instruments. One finds such effects as the glissando in Stravinsky's "Fire Bird," and in many modern works the trombonist has solo passages which call for virtuosic ability. The older composers wrote for the alto trombone, which has now disappeared from the scene. Some of the passages in their scores lie uncomfortably high for the tenor trombone but they are playable.

Scope of Instrument

Has Been Broadened

In Modern Music

The quality of sound, even in loud or brilliant passages, is all important. Trombone players in symphony orchestras use an instrument with a larger bore, in order to obtain good quality. The instruments used in jazz bands have a smaller bore. They are more piercing in sound and brilliant on high notes, but the lower tones suffer. The adaptability of the mouthpiece to the lips is another important factor in tone production. It is the player's control of his lips which enables him to attack and to sustain tones of any type which he desires.

A completely different style is needed for band work. In the orchestra everything flows, and the trombone is used flexibly, while in the band it is more assertive and brassy in quality and is called upon to accent a steady beat. The band ensemble, without strings, demands another character of sound, and the player should adapt himself to his surroundings. The instrument is versatile enough to meet any demand put upon it, and there is no reason why a student cannot learn to play in several different ways. In radio work, for instance, he will not have to blow so loudly as in band playing or orchestral performances in concert halls which demand a larger scale of sonorities. The brass player, as a matter of fact, must always be especially watchful of the balance of the orchestral choirs, because he is the first to be noticed if they do not blend.

New Experiments Made

Experiments are still being made with new types of instruments, but the trombone in its present state is thoroughly satisfactory. The valve trombone is still a novelty rather than a serious threat to the established type. But the range of expression open to composers is broadening. The trombone in a symphony by Shostakovich or in Ravel's *Bolero* is something quite different from the instrument of a hundred years ago. And although "straight" playing and jazz playing are entirely different in style, the orchestral player's conception of the instrument has been changed by the unexpected possibilities which leading jazz musicians have found in it. There are a few concertos from the classical period, but we may expect much more to be written, now that the trombone has won a new place in the orchestra and in other musical ensembles.

Tennessee State Teachers Plan Piano Festival

NASHVILLE—The annual State Piano Playing Festival of the Tennessee State Music Teachers' Association will be held in the Social Religious Building of the George Peabody College for Teachers, in Nashville, on April 26, 27 and 28. The festival program is arranged for children of pre-school age, grammar and high school pupils, and more advanced students.

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Music Schools and Teachers

Deadline for Scholastic Music Contest Set for Feb. 15

The eighth National Scholastic Music Awards for original musical compositions by young people, sponsored by the Music Educators National Conference in cooperation with RCA Victor, is under way with thousands of entries already submitted by high school and private school students throughout the country. The deadline for the entries in the contest is Feb. 15. Announcement of prize winners is planned in May.

The awards are considered by music educators to be a major factor in stimulating both music appreciation and creative talent in America youth. For the competition, RCA Victor offers a total of \$700 in prizes to the best works in the six classifications of compositions, which are not to exceed 70 measures in length. The classifications are: song for solo voice; composition for solo instruments with piano accompaniment; piano solo; part-song for quartet or chorus of mixed voices with piano part-song for quartet or chorus of mixed voices without piano; compositions for not more than six instruments.

Entries are judged first by school officials. Those which survive are then analyzed by regional boards to select those worthy of passing on for final judging. More than 1500 such finalists are expected this year and their works will be judged by a board sitting at the Carnegie Institute, Pittsburgh.

Pupils of Ruth Shaffner Heard

Pupils of Ruth Shaffner have been heard in different fields. Natalie Scholze, was soloist in a performance of Bach's "Christians, Grave Ye This Glad Day" in Danbury, Conn., and in "Messiah" in Carmel and Peekskill, N. Y., and New Milford, Conn. She also sang at the Air Force Convalescent Center at Pawling, N. Y. PFC Erno Meringer, now at the Air Technical Base at Miami, Fla., has been heard over 100 times in that vicinity. He also appeared at Miami University in the Service Base show given there. Donald Townsend, tenor, was heard in performances of "Messiah" during the Christmas season. Doris Maulen appeared in concerts in the vicinity of Basking Ridge, N. J. Besides maintaining studios in New York and in Carmel, N. Y., Miss Shaffner is head of the voice department of Drew Seminary where she also conducts two glee clubs. She is also conductor of the Putnam County Choral Society.

Edwin Hughes Studios Display Winter Activities

Edwin Hughes, pianist and teacher, in addition to teaching in New York, conducted classes in Charlotte and Greensboro, N. C., and Detroit, Mich. He lectured before the local chapter of the National Guild of Piano Teachers in Philadelphia, and in Brooklyn before the Music Teachers Guild. Pupils of Mr. Hughes recently heard in recital include Lois Kaplan in Allentown, Penna.; Vivian Major in Bayonne, N. J.; Karl Zapf at Camp Sibert, Ala.; Carol Finch at Montclair, N. J.; Anca Seidlova in New York; Eugenia Snow in Peekskill, N. Y.; and Jeanne Rabin at Cedar Crest College. Miss Snow, Miss Kaplan and Muriel Lent broadcast recently over Station WNYC.

Pupils of Queena Mario Heard in Various Capacities

Two pupils of Queena Mario, teacher of singing, were heard in lead-

ing roles in the Juilliard School's recent production of "Don Pasquale". They were Annette Burford and Fernand Martel. Andzia Kuzak, who appeared in opera in St. Louis and Dallas, Tex. during the Summer, was heard more recently in "The Student Prince" at the Paper Mill Playhouse in New Jersey. Ruth Kraus and Patricia McGreevy have been heard at concerts for servicemen.

Chamber Music Concerts

Scheduled at Mannes Music School

Two series of chamber music concerts are scheduled at the Mannes Music School. The first will consist of two violin and piano recitals by William Kroll, violin, and Frank Sheridan, piano. The second series by members of the Coolidge Quartet with assisting artists, will consist of various ensemble combinations. The first will be given by William Kroll, Jascha Veissi, Carl Stern and Leopold Mannes; the second by Messrs. Kroll, Veissi and Stern, and Isabelle Vengerova. The third will be by the quartet with Mr. Sheridan.

Ralph Herbert on Leave

From Mannes Music School

Ralph Herbert, stage director of the Mannes Music School's opera department, will be on leave of absence from Feb. 1st to the end of the school year, to go on a nation wide tour with the "Rosalinda" Company. His place will be taken by Hans Wolmut, who has been stage director at the City Center and the Curtis Institute.

New Jersey Teachers

Hold Meeting

The Music Educators Association of New Jersey, Mrs. P. G. Burleigh, president, held its January meeting in Sayre Hall, Newark, on Jan. 17. Hans Barth, pianist, gave a lecture recital.

Caputo Pupil Heard

Joseph Libonati, pianist, gave a recital in the Carnegie Chamber Music Hall on Jan. 7, offering works by Rachmaninoff and Beethoven. He is a pupil of Camille Caputo.



Hazel Griggs, Who Appeared Recently in Recital at Kansas State College, Manhattan, Kan. (Left to Right) S. A. Nock, Director of Admissions; Mrs. Nock; Dr. Lyle Downey, Department of Music; Dorothy Downey, Secretary of the Y. W. C. A.

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RECITALS

(Continued from page 26)

spun out. Miss Anderson then sang the aria "O Mio Fernando" from Donizetti's "La Favorita" with captivating bravura. A pleasant little song by Frida Sarsen-Bucky, "Hear the Wind Whispering", Hermine Sigmande's sentimental "Spring and Love", Roger Quilter's "Over the Mountains" and "Blow, Blow, Thou Winter Wind", superbly done, led to the final group of Spirituals. Franz Rupp was the able, if sometimes too self-effacing, accompanist. S.

Bach and Blues Played in Joint Concert

In Town Hall on Jan. 6 Variety Programs presented an evening devoted to both jazz and serious music. Performers were the Art Hodes Jazz Quartet and the Jacques Gordon String Quartet. As a novel experiment, the evening proved interesting, but as was the case in the fable of the old man, his son and the donkey, it was impossible to please everyone, no matter what efforts are expended.

The Gordon Quartet played Mozart's "Dissonance" Quartet, (K. 465), an arrangement of Templeton's "Bach Goes to Town", and several popular melodies. Blues and improvisations were offered by the Hodes group. Neither ensemble was heard to best advantage. The string quartet was certainly not working in its best idiom playing Jerome Kern, and the jazz players, as is nearly always the case when such a group moves into a concert hall, lost much of the warmth and color it might have enjoyed in a more properly intimate setting. M.

Ruth Luty, Pianist

Ruth Luty, pianist, gave a recital in the Town Hall on the afternoon of Jan. 7. Beginning with Siloti's arrangement of Bach's G minor Organ Prelude and Fugue, she offered successively, the Beethoven Sonata, "Appassionata", a group of Chopin, "Three Bagatelles" by Tcherepnin, a "Song without Words" by Sapelnikoff, and as a closing work, Balakireff's "Islamey" Variations.

Miss Luty displayed well drilled facility and a tone of considerable size, which, however, she seemed inclined more than once to push beyond the limits of beautiful sound. This was especially evident in the "Islamey" which has led more than one performer into the same difficulty. Chopin's F sharp Nocturne was well done, also the Polonaise in the same key though in the minor mode. Her playing was greatly enjoyed by the audience. D.

Mary Williams, Pianist (Debut)

Mary Williams, of the faculty of Vassar College, made her first New York appearance in a piano recital at the Town Hall the evening of Jan. 8. She opened her program with Beethoven's ineffable rondo, the "Rage over a Lost Penny", and his E flat Sonata, Op. 27, whose existence pianists seem in late years to have more or less forgotten. Then (for the second time in 24 hours) came the Schumann Fantasy, with a Sonatina in C sharp minor by one of the new-comer's mentors, Beryl Rubinstein, and several Chopin specimens to round things out. Applause and floral contributions punctuated the evening.

Miss Williams is painstaking and earnest, displays good taste, shuns mannerisms and obviously has studied hard. In these respects her work is irreproachable. Yet her playing remains singularly deficient in grace, flexibility and musical interest. The Beethoven pieces she delivered with a good deal of dexterity but also with a brittle, shallow tone and quite with-

out color or smoothness of legato. The first movement of the Schumann Fantasy went better, though here, too, one missed any releasing spark of imagination. However, to the sonatina of Mr. Rubinstein Miss Williams brought something like real warmth of interest. P.

Pruth McFarlin, Tenor

Pruth McFarlin, Negro tenor, who, handicapped by an attack of poliomyelitis in his childhood, had to sing his program seated, made an auspicious debut in the Times Hall on the afternoon of Jan. 7. Mr. McFarlin has a voice of some volume with an appealing quality and generally well produced. There is at present, however, a certain monotony of style in spite of good phrasing though further experience could easily remedy this. Well controlled breath added much. The program began with a group of somewhat hackneyed early Italian songs. Following was a group in German by Franz, Beethoven and Brahms, four French works which include "Le Rêve" from "Manon", well sung, and two by Grieg. The final group was of the ineluctable Spirituals. Excellent accompaniments were played by the singer's wife, Hazel McFarlin. N.

New Friends of Music, Jan. 7

The illness of Rudolf Serkin deprived the big audience at the concert of the New Friends of Music on the afternoon of Jan. 7 of the chance to hear a promised series of Mozart violin and piano sonatas performed by the pianist and by Adolf Busch. For these works a list of works by Handel, Bach, Rameau and Mozart was substituted, rendered by the Busch Chamber Players. Frances Magnes collaborated with Mr. Busch in Bach's Concerto for Two Violins. The other compositions of the day were a Handel Concerto, Rameau's Third Concerto in A and Mozart's "Eine kleine Nachtmusik".

The event was not one of the most wholly edifying of the Friends of Music series. Much of the playing of Mr. Busch and his little orchestra sounded rough, unpolished and deficient in rhythmic pulse. Possibly the most satisfactory accomplishment of the concert was the Mozart serenade, though its Andante was needlessly hurried. P.

Julius Hegyi, Violinist

Julius Hegyi, violinist, born in this city, gave a recital at the Town Hall the evening of Jan. 13. Although the event was, strictly speaking, his debut the young man has been playing more or less publicly since he was nine and at eleven even appeared as orchestra soloist. Whether Mr. Hegyi will fulfill the promise of his childish years it is not to be foretold on the strength of the recital under consideration.

The young man was heard in Corelli's Sonata in D, Chausson's "Poème", the Sibelius Concerto, Bach's unaccompanied Sonata in G minor and short pieces by Shostakovich, Bartok and Novacek. In this exacting list he displayed a reasonably sound technical schooling and good taste. His tone, nevertheless, was only intermittently pleasing and rarely sensuous or warm in quality, while at times it sounded thin and deficient in smoothness. Rhythmically his performances were now and then open to question. The audience received him cordially.

Leonid Hambro accompanied with discretion. P.

New Friends of Music, Jan. 14

The Pro Arte Quartet of the University of Wisconsin, of which Rudolf Kolisch is the first violin, and the two-piano team of Robert and Gaby Casadesus, provided the program at the Town Hall session of the New Friends of Music on the after-

(Continued on page 33)

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"Meistersinger"

Returns

(Continued from page 5)

messengers can resist the temptation to burlesque the part and turn it into something between a giddy clown and an incomprehensible imbecile. Mr. Pechner had the dramatic wisdom and artistic sensibility to play the role straight, with the result that Beckmesser turned out a real and believable character and one vastly more amusing than the caricatures to which we are accustomed. He played the part to the hilt, as they used to say on Broadway, never permitting himself to fall out of character and at the same time taking scrupulous care of his vocal portion. There were bits of his delineation that should (but probably won't) become part of Wagnerian tradition.

The David of John Garris also was lifted above the incredible by some highly intelligent acting and was sung with real distinction. Kerstin Thorborg played a fine Magdalene to him and acquitted herself vocally in good style. Mack Harrell made a robust and colorful Kothner. His florid "Leges Tabularum" measures in the first act were delivered with skill and a subtle sense of the embodied humor. Emanuel List's Pogner is well known to us and remains one of the pillars of the Metropolitan's production. A word also should be said for the other members of the masters' guild. Each characterization was thought out and differentiated with obvious care and thus added tremendously to what can easily be a static and colorless prologue to the real performance. The chorus, too, gave a remarkably good account of itself.

For Mr. Graf's imaginative stage direction, for comment on the sets and for details on certain cuts in the score, the reader is referred to Herbert Peyser's illuminating article in adjacent columns.

The Production

(Continued from page 5)

scene. It was full, however, of bustle, exuberance and vitality, though obstacles presented by the Chicago setting inevitably crowded much of the action to the front of the stage.

A brief word as to Mr. Szell's cuts and restorations in the score. The present writer, a sworn foe of all cuts in Wagner, harbors small doubt that these must have cost the conductor no little heart-burning. The revival, nevertheless, does bring dyed-in-the-wool Wagnerians some crumbs of comfort. Possibly for the first time since Seidl's era one had the felicity of hearing David's exquisite catalogue of "master tones". The only omission in the first act (and one curiously hard to account for), were the 44 bars from Walther's "Wer ist nun Dichter" to that seventh chord preceding his "So bleibt mir einzig". In the second act some of the deplorable Bodanzky cuts remained (including a stanza of the cobbler's song). On the other hand, one did hear at long last that magical passage in E, "Darf ich die Arbeit nicht entfernen", and not a little

else. As if in compensation, the third act suffered the despicable retention of all the stupid and vicious old cuts. Moreover, the 42 measures following Sachs's "Dass uns're Meister sie gepflegt" went by the board, apparently to save anyone the embarrassment of misunderstanding the purport of Wagner's grandly prophetic lines about consolatory function of the masters' art!

The settings for the first and last acts made by Julius Dove for Chicago and borrowed by the Metropolitan to replace its now dilapidated old ones are passable but, generally speaking, inferior. Nobody is likely to take exception to the church scene because it is not a colorable reproduction of Nürnberg's little whitewashed Katherinenkirche. After all, only Munich succeeded with an attempted imitation of that edifice. Sachs's workshop, naturally, offers no leeway for experiments and digressions. The Chicagoan "Festwiese", on the other hand, is in the tawdriest picture postcard tradition and the massive towered portal through which the throngs debouch clutters the stage like some cumbrous obstruction.

OPERAS

(Continued from page 10)

Pinza was the Figaro, John Brownlee the Count, Eleanor Steber the Countess, Risé Stevens the Cherubino, Bidu Sayao the Susanna, Salvatore Baccaloni the Bartolo and Herta Glaz the Marcellina, with Marita Farell, Louis D'Angelo, Alessio De Paolis, John Garris, Mona Paulee and Lillian Raymond in other roles. The Monday night audience, less demonstrative than some others, nevertheless obviously enjoyed the music and the comedy.

Q.

"Cavalleria Rusticana" and "Pagliacci", Jan. 10

The season's third performance of "Cavalleria Rusticana" with "Pagliacci" was given on the evening of Jan. 10, with Cesare Sodero at the helm. A sold-out house applauded with enthusiasm throughout the evening. The cast of the first opera included Zinka Milanov, Armand Tokatyan, Francesco Valentino, Thelma Votipka and Lucille Browning. The latter work was sung by Licia Albanese, Raoul Jobin, Leonard Warren, Alessio De Paolis and Walter Cassel.

H.

"La Bohème", Jan. 11

"La Bohème" on the evening of Jan. 11 brought Jarmila Novotna back to the role of Mimi for the first time this season in a re-shuffled cast. Jan Peerce as Rodolfo sang with ardor and lyric smoothness and beauty, he and Miss Novotna offering their best singing in the third act. Mimi is not a role for which the Czechoslovakian soprano is best suited but her impersonation gained in appeal as the opera progressed. John Brownlee was the Marcello; George Cehanovsky, the Schaunard, and Nicola Moscona a less frequent Colline, in a quartet of Bohemians poorly integrated in action in the tentative first act, though making atonement to some extent in the final act.

Frances Greer was a sprightly and decidedly pictorial Musetta with telling high notes, the experienced Louis d'Angelo doubled as Benoit and Alcindoro, Lodovico Oliviera was the Parpignol and John Baker, a Ser-

(Continued on page 31)

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OPERAS

(Continued from page 30)

geant. Cesare Sodero conducted capably though with something less than his wonted consideration for the singers.

"Pelléas et Mélisande", Jan. 13

Once again, a large audience gave ample evidence that Debussy's "Pelléas" is no longer caviar to the general, when the opera had its second performance of the season on the afternoon of Jan. 13. Indeed, the more one studies the work, the more fully one realizes that it has all of the elements of the most popular operas, in subtler and more rarefied form. It is a poignant tragedy, filled with the keenest observation and portrayal of love, jealousy, despair and other violent passions, culminating in a terrifying scene of murder and ending with perhaps the most exquisite evocation of death in all opera. What more could the operatic everyman ask? Emil Cooper again conducted, with splendid vitality. The cast was



Alfredo Valente
Patrice Munsel as Rosina

the same as at the first performance: Martial Singher as Pelléas; Bidu Sayo as Mélisande; Lawrence Tibbett as Golaud; Alexander Kipnis as Goland; and Margaret Harshaw, Lillian Raymond and Lorenzo Alvary in the other roles. Certain details of production, such as the timing of the curtains, had been smoothed out. Let us hope that the Metropolitan will keep this masterpiece in the repertoire and let it become as beloved as it should be by the public. S.

"The Barber of Seville", Jan. 13

Rossini's "The Barber of Seville" had its first repetition at the "popular" Saturday night performance on Jan. 13, the large crowd demonstrating that "popular" was no misnomer. With the exception of Ezio Pinza in the role of Basilio instead of Nicola Moscona, the cast was the same as at the first hearing. Bruno Landi was Almaviva; Salvatore Baccaloni, Don Bartolo; Patrice Munsel, Rosina; Richard Bonelli, Figaro; Mack Harrell, Fiorello; Doris Doe, Berta, and Richard Manning, An Official. Miss Munsel gave a dramatically vivacious performance and won much applause for her fioritura in the Music Lesson Scene as well as elsewhere. Mr. Bonelli's Figaro was excellent throughout the evening and the remainder of the cast all did good work. N.

Griffith Foundation Observes Holidays

NEWARK, N. J.—A delightful holiday gesture, combining musical fellowship with the spirit of the festivals of Christmas and Chanukkah, took the form of a holiday supper party given by Mrs. P. O. Griffith, president of the Griffith Music Foundation, for about 150 friends of music in Northern New Jersey at the Griffith Auditorium.

In addition to the singing of carols and traditional songs, there was excellent music making by a group of madrigalists organized and directed by Augustus D. Zanzig, educational director of the Foundation, an including, in addition to Mr. Zanzig, Edith Frey, Hazel Gravell, Sonya Modlens, Leonora Scattergood, Harry Lein, Karl Lein and Romley Fell. Jewish traditional songs were sung by Edgar Mills, cantor of Temple Oheb Shalom, with Mrs. Mills at the piano. An attractive feature of the evening was the playing of carols by twelve bell-ringers of the Kimberley School.

Bronislav Huberman appeared in recital at the Mosque Theatre, and the auditors were quick to appreciate his artistic playing. The Bach Chaconne was a masterpiece of clarity in formal exposition, style, and tone. In the Cesar Franck Sonata the soloist shared honors with his excellent accompanist, Boris Roubakine, in a performance full



Jarmila Novotna as Mimi

of poetry and moving passion. Other numbers were a Handel Sonata, two Chopin arrangements made by Mr. Huberman, and pieces by Szymanowski and Smetana. P. G.

Brahms Featured At Chamber Music Concert

LOS ANGELES.—"The Evenings on the Roof", chamber music concerts, closed with a Schoenberg program Dec. 18. Belva Kibler and Shibley Boyes gave nine of his difficult songs. Sara Carter did the speechsinging in an English translation of "Pierrot Lunaire". Other performers were Leonard Posella, Kalman Block, Pettinari, Manuel Compinsky, William

Vandenburg, and Lillian Steuber. In-golf Dahl conducted. Frances Mullen played "Six Little Piano Pieces", Op. 19 and the Dance Suite, Op. 25.

Preceding concert lists of this group in December consisted of works by Milhaud, Shostakovich, Ives, Fruhberger, G. F. McKay, and Hindemith.

The brief and dissonant Fourth Quartet by Milhaud, the Hindemith Quartet No. 3 and two movements from the Violin Sonata by Ives attracted attention. McKay's Dance Suite No. 2 was expertly played by Helen Lipitz. Volya Cossack gave the first twelve Preludes by Shostakovich. I. M. J.

San Carlo Appears In Dallas

DALLAS.—Under the auspices of the State Fair of Texas, the San Carlo Opera gave seven performances, beginning on Dec. 27, with "La Traviata". On Dec. 28 "Il Trovatore" was heard at a special matinee for children, and in the evening "La Bohème". Other operas given were "Aida", "The Barber of Seville", "Faust" and "Carmen".

Enthusiastic audiences greeted each performance, all of which were ably conducted by Nicholas Rescigno, who proved to be a reliable and artistic director. Mario Valle was stage director. Lydia Arlova and Lucien Pridaux were principal dancers in the well schooled ballet.

Seattle War Commission Furnishes Music for Servicemen

SEATTLE.—The Music Committee of the Civilian War Commission had a busy time during December. Mrs. Bernhardt Bronson, chairman, reports 37 musical programs were arranged at Service Clubs, Ft. Lewis, Ft. Lawton and Naval Hospitals. A total of 592 musicians participated. On Christmas Eve, forty-six young carolers were sent to the U. S. Naval Hospital. They separated into groups and sang for three hours in the Wards. One group provided music for the Chapel Service at 9:30 as well. The University Symphony under Mr. Kirchner gave two concerts at Ft. Lewis on Dec. 20. N. D. B.

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Band

Arthur Bliss Writes Six Fanfares for Band

ARTHUR BLISS has been inspired by the spirit of the times to write Three Jubilant Fanfares and Three Solemn Fanfares for full military band, recently published by Novello and Company (New York: H. W. Gray). The modernistic English composer not only reveals a mastery of band instrumentation but also an original approach to the necessarily brief fanfare. Both sets live up admirably to their respective titles. The "Jubilant Fanfares", ranging in length from fourteen to sixteen measures, are appropriately brilliant outbursts of colorful sonorities. The "Solemn Fanfares", slightly shorter in length, are no less effective. Both sets will doubtless be used frequently. C.

Briefer Mention

"From Old England", by Charles Benter, performance-time approximately ten minutes, Carl Fischer. A well-scored work effectively introducing favorite English songs, such as "John Peel", "The Dashing White Sergeant", "The Vicar of Bray" and "Ye Mariners of England", after an ingenious opening statement of the "Westminster Chimes" theme. Issued for standard, concert and symphonic bands.

Prelude in E Flat Minor, by Dmitri Shostakovich, arranged by George Donald Mairs, G. Schirmer. One of the favorite Shostakovich piano preludes colorfully scored for standard and symphonic bands.

Robbins Hit Parade Band Book, a collection of fifteen popular hit tunes appropriately scored, Robbins Music Corporation. Included are "The Caissons Go Rolling Along", "Daybreak", "Manzanillo", "Over the Rainbow", and "Down Argentina Way".

Choral

New Seasonal Cantata And Other Easter Music

A CANTATA entitled "Easter Dawning" by Frederic Fay Swift has just been published by Belwin, Inc. It is written for treble voices in three parts and consists of nine numbers, choruses and solos, including a full-sized solo for alto, "Could Ye Not Watch With Me", and one for soprano, "An Easter Song", in addition to the ensemble numbers. A simple prelude ushers in the opening chorus, "Gethsemane", and subsequent numbers are, "The Betrayal", "Jesus Despised", "Jesus Before Pilate", "Procession to Calvary", "The Angel's Message", and, at the end, "Easter Dawning Again", which is based on Charles Wesley's "Lyra Davidica" Easter hymn, "Christ, the Lord, Is Risen Today, Alleluia". The music is written straightforwardly along traditional lines, offering no formidable difficulties to the singers, and is dignified, the use of the Charles



Arthur Bliss

Powell Weaver

Wesley hymn adding a felicitous touch at the close. (60c.)

New seasonal compositions from J. Fischer include an arrangement for five-part mixed voices by John W. Work of the Easter spiritual, "He Arose", an excellently contrived version of a simple but charming Negro folksong; a fine, straightforward chorus for four-part mixed voices, "When Christ Awoke Victorious", by Homer Whitford, with words by Nina Buckingham; and an uncommonly effective chorus for three-part senior choir and two-part junior choir, "Easter Gladness", by W. A. Goldsworthy, a four-minute work with text adapted from a Latin hymn. C.

Briefer Mention

"On Palm Sunday," music by W. A. Goldsworthy, text by Henry H. Milman and from the Scriptures, an extended chorus for senior and junior choirs combined, well fashioned and deeply impressive, and "The Prayer of the Master", anthem for mixed voices with baritone or contralto solo, reprinted from the cantata, "Galilee", by Mark Andrews, H. W. Gray Co. "On the Hill Died Christ the Saviour", by Pedro Sanjuan, for four-part chorus of women's voices with solo for mezzo-soprano, English version of text by J. Earle Newton, Associated Music Publishers. Profoundly impressive music of individual character, Latin-American in its emotional coloring. A wailing effect from repeated "Ah's" at the beginning and the end forms a setting for the main text.

"Jesus Christ Is Risen", a beautiful carol-anthem for four-part mixed choir, with solo for soprano or junior choir, by Ralph E. Marryott, and "Alleluia", a fine Easter anthem for mixed voices, with both words and music by Wilbur Hollman, with a special effect gained from repeatedly chanted "Alleluias" in cross rhythms. (H. W. Gray.)

To the Galaxy library of folksongs of many lands in choral arrangements are added a "Newfoundland Song of the Sea" in a free and elaborate treatment, planned with a sure sense of telling choral sonorities, by Harvey Gaul, and an imaginatively fashioned and charming version for three-part women's chorus of the English folksong, "A Farmer's Son So Sweet," by

Gwynn S. Bement. And for the series of compositions by Scandinavian composers for men's chorus Marshall Bartholomew has edited a finely poetic chorus of a haunting and essentially Nordic character by David Monrad Johansen, "Old Neighbors", for which Robert B. Falk has made an English version of Ivar Aasen's poem.

Organ

Distinctive Organ Pieces Brought Out by Galaxy

FROM the Galaxy Music Corporation come novelties of outstanding interest for the organ. A "Legend" by T. Tertius Noble is a composition of warmly imaginative quality, arresting melodic contour and rhythmic swing. Its inherent musical charm is felt in every measure of its eight pages, which require a playing time of eight minutes.

Powell Weaver's "Bell Benedictus" is a conception of pronounced individuality along quite different lines. Its continuous bell effects against a dignified melody give the organist opportunity to revel in a kind of sonorities that is unfailingly appealing. This is a three-minute work. A "Cradle Song" by T. Frederick H. Candlyn, a five-minute piece of tender sentiment, can be fitted into any recital program. All three pieces are listed at 75c each. C.

Briefer Mention

Choral-Improvisations, Op. 65, Vol. 1, by S. Karg-Elert, with annotations on organ stop registration by Robert Leech Bedell, eleven pieces, Edward B. Marks Music Corporation. A collection especially designed for Advent and Christmastide. The chorale tunes are marked by nobility of contour, while the improvisational treatment is fashioned along elaborate lines. These are pieces for expert organ technicians. There is a lovely Pastoral, "From the Depths of My Heart", also an interestingly conceived Sarabande, "Rejoice Greatly, O My Soul", and "From Heaven Above" and "Ah, Leave Us With Thy Grace" have also a special charm. Mr. Bedell's registration notes are unusually explicit. (\$1.50.) C.

Solo Voice

Galaxy Issues Solo From Brahms Requiem

IN publishing separately the soprano air, "Ye Now Are Sorrowful", from the Brahms Requiem, never before available apart from the complete work, the Galaxy Music Corporation has rendered a signal service not only to singers but to the music itself in thus making it more generally accessible. This sublime air belongs to the aristocracy of music, and T. Tertius Noble has arranged it from the original score and edited it with the shrewdest understanding. The accompaniment is equally suitable for piano or organ, and the text is given in English. (50c.)

Another noteworthy new Galaxy issue is the "Légende de Saint Nicolas" ("Legend of St. Nicholas"), a French folksong of the 15th century, as harmonized and arranged by Gustave Ferrari. Mr. Ferrari has shown impeccable taste in the way he has handled it, while Robert B. Falk has caught the spirit of the whimsical words in his English version. The range remains within the octave from D below the staff to the D of the fourth line.

A third Galaxy novelty is a setting by Emanuel Rosenberg of Morris Bishop's "The Complete Misanthrop-

ist" ("I love to think of things I hate"), a setting that is eminently appropriate to the spirit of an unusually aggravated hang-over. The song would seem to bear a guarantee to startle and amuse any member of any audience. Its compass is from C below the staff to the F above it. C.

Briefer Mention

Fifteen Arias for Coloratura Soprano, G. Schirmer (\$1). A convenient collection of famous vehicles for florid singing, effectively edited in all but three or four instances by Estelle Liebling, who has supplied original cadenzas for Eckert's "Swiss Echo Song" and the "Ah non creda—Ah, non giunge" aria from Bellini's "La Sonnambula." The Polish folksong, "Mother Dear," Strauss's "Voices of Spring" and Benedict's "Carnival of Venice" are included, with arias from the operas of Mozart, Rossini, Verdi, Donizetti, Gounod, Delibes and Thomas. Thomas.

"The Mother", by Roland Diggle, words by Eugene Field, John Church: Presser (50c). A gripping and well-written setting of Field's "Armenian folksong". For medium voice, from E to D.

"Hold Fast Your Dreams" by Charles T. Maclary, words by Louise Driscoll, John Church: Presser (40c). An attractive exhortation for medium voice, range of one octave.

Miscellaneous

Essence of American Folksong Found in "Sing for America"

IN "Sing for America," a collection of twenty-four of the best-known and probably best loved songs of this country, Opal Wheeler and her artist-collaborator, Gustav Tenggren, have produced a worthy companion to their "Sing for Christmas" of last year. It is published by E. P. Dutton & Company (\$3). Here are to be found the standard patriotic songs, including "The Battle Cry of Freedom," the "Battle Hymn of the Republic" and "Dixie"; such essentially American folksongs as "Sour-Wood Mountain" and "Turkey in the Straw"; Stephen Foster's "My Old Kentucky Home," "Oh! Susanna" and "Old Dog Tray," folk songs now in their own right; cowboy songs such as "Git Along, Little Dogies" and "Home on the Range," and such choice spirituals as "Steal Away," "Little David, Play on Your Harp," "De Gospel Train" and "Swing Low, Sweet Chariot." There are the glee-club favorites, Woodbury's "Stars of the Summer Night" and Root's "There's Music in the Air," as well. The introductory stories provided for the songs by Miss Wheeler are entertaining, while Mr. Tenggren's beautiful illustrations, most of them vividly colored, the others equally picturesque in black and white, are charmingly whimsical.

Cartoon Character Inspires A Book of "Tippie's Tunes"

A NOW familiar cartoon character has been the inspiration of a little collection of songs for children entitled "Tippie's Tunes", with both words and music by Helen Thomas, which is published by the Boston Music Company. These little songs have been written for the juvenile friends that the dog Tippie has made through his cartoon and movie appearances and the space on the large-format pages is more than equally shared by alluring illustrations by Edwina of Tippie in different stages of various important episodes in his life. The seven songs concern Tippie and the Snow Man, Tippie's Day, and a cake-walk, a dream, a serenade; a voyage and a march all designated as involving Tippie. The music is simple and effective in its tunefulness and has a good rhythmic lilt. (\$1.50.) C.

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RECITALS IN NEW YORK

(Continued from page 29)

noon of Jan. 14. Mr. Kolisch and his associates, Albert Rahier, German. Prevost and Ernest Friedlander, offered Mozart's Quartet in D (K. 575) and the one in B flat (K. 589). Mr. and Mrs. Casadesu undertook Debussy's "En Blanc et Noir" and Chabrier's "Valse Romantiques".

The Pro Arte four gave smooth but fairly bloodless performances of the two Mozart quartets. Much more invigorating was the playing of Mr. Casadesu and his wife. It was pleasant to hear "En Blanc et Noir", one of the most interesting products of Debussy's later day. Its first and second movements (the latter with its curious citation of "Ein fester Burg") are particularly delightful. They could scarcely have been better performed. The Chabrier waltzes, on the other hand, are empty for all their bustle and noise.

Isaac Stern, Violinist

The program of violin music which Isaac Stern offered in Carnegie Hall on the evening of Jan. 14 contained an *embarras de richesses*. Of special importance was Bela Bartok's Rhapsody, No. 2, which had its first New York performance. It is a superbly written work, full of technical challenges but far more than a virtuoso's holiday. Its tremendous rhythmic power and its wild luxuriance are balanced by a mastery of structure and means which only a composer of Mr. Bartok's stature could manage. Had Mr. Stern done nothing else, his performance of this music would have justified a trip to the hall. His rich, luscious tone and impeccable technique were employed with admirable intelligence.

Mozart's Violin Sonata in B flat (K. 454), which he wrote for Regina

Strinasacchi, an Italian virtuosa of his own day and played with her at its first performance, is one of his most gracious works. Mr. Stern let the pace get out of hand in the rapid passages but captured the elegance and flow of the music. In the Franck Sonata his tempi were often so fast that the music became blurred, which was all the more regrettable because there were many passages which revealed a finer and more tempered comprehension of the work. Jerzy Fitelberg's "Serenade", while not of absorbing interest, is a welcome change from more familiar showpieces. And to complete the program Mr. Stern performed the Mendelssohn Concerto. He did it very well, too, but why violinists feel obliged to play concertos on recital programs, with invariably ineffective piano arrangements of the orchestral score, remains a mystery. Alexander Zakin was the industrious pianist. The audience recalled Mr. Stern many times, and rightly.

Merce Cunningham Gives Recital

Merce Cunningham, one of the leading dancers of Martha Graham's company, gave a solo recital at the Hunter Playhouse on the evening of Jan. 9. The new dances this year included "Idyllic Song", "Mysterious Adventure" and "Experiences"; and the program also brought "Triple Paced", "Root of an Unfocus", "Tossed as It Is Untroubled", "Soliloquy", "The Unavailable Memory Of", "Totem Ancestor" and "Spontaneous Earth".

Mr. Cunningham has developed a control and power of movement second to that of no young dancer now before the public. In the waggery of

"Mysterious Adventure" and in the terrific intensity of "Experiences", with its whip-lash turns and accents, he revealed a constantly expanding range of expression. Some of the dances would bear condensation, but several of them, such as the "Triple Paced" and "Totem Ancestor" are flawlessly balanced in structure. What Mr. Cunningham needs now is to give greater theatrical scope and human significance to his work. This recital was a distinguished achievement. Most of the music was by John Cage, though that for the second part of "Experiences" was written by Livingston Gearhart and Mr. Cunningham used an excerpt from Satie's "Socrate" for "Idyllic Song". S.

Constance Berksteiner, soprano, appeared in a recital at the Times Hall on the afternoon of Dec. 17. With Lydia Mason at the piano she presented Lieder by Brahms and Wolf, songs by Fauré, Alvarez, Durante and Caccini and an aria from "Aida". . . . In the same hall on the evening of Dec. 19 took place the annual Christmas concert of the Bell Chorus, under Thomas Richner. Walter Olitzki and Elsie Urban were the evening's soloists on a program which included compositions by Bach, Mozart, Handel, Praetorius and an assortment of Christmas carols. . . . Times Hall was the scene of a piano recital on the evening of Dec. 21 by Marie Wilson Voss, who played works by Chopin, Beethoven, Mendelssohn, Paderewski and Scharwenka. . . . Benjamin Riccio, baritone, appeared at the Town Hall the evening of Dec. 28 in a recital of songs and operatic airs. Mozart, Massenet, Leoncavallo, Verdi and Rossini were represented on his list, a part of which was further devoted to Russian lyrics and to songs of the Red Army.

At the Town Hall Helen Noble, soprano, was heard in a recital of songs and operatic airs the evening of Jan. 10. Torelli, Handel, Gluck, Strauss, Brahms, Schubert and Chaminade were the chief composers listed on her program. . . . Lida Brodenova, soprano, offered a quantity of Czech songs in their original texts, at a recital she gave in Times Hall the afternoon of Jan. 14. The names of Smetana, Dvorak and Martinu figured prominently on a bill which further contained an assortment of lyrics by Debussy, Roussel, Tchaikovsky, Rimsky-Korsakoff, Mussorgsky, Gretchaninoff, Novak and Kricka.

Musicians and Composers Join Yugoslav Relief Group

Outstanding musicians and composers have joined the sponsors of the American Committee for Yugoslav Relief organized to send shipments of clothing and relief supplies to the people of Yugoslavia's liberated areas. Sponsors of the organization include Serge Koussevitzky, Walter Damrosch, Yehudi Menuhin, Zlatko Balakovic, Gregor Piatigorsky, Artur Schnabel, Michel Piastro, Zinka Milanov, Lawrence Tibbett, Aaron Copland, John Alden Carpenter, Pierre Monteux, J. Aubrey Pankey, Earl Robinson and Wallingford Riegger.

Conditions in liberated Yugoslavia are said to be the worst in Europe. Thousands will die of exposure and starvation if help does not reach them. The work being done by the committee is desperately needed.

ASCAP Officials Visit Composers' Congress in Cuba

John G. Paine, general manager, and Herman Finkelstein, resident counsel of ASCAP, left for Havana on Jan. 12 to attend the first Congress of the Federacion Interamericana de Sociedades de Autores y Compositores. At this congress representatives of per-

forming right societies throughout the western hemisphere meet to exchange views on the advancement of the copyright owners' rights. The president of the Corporacion Nacional de Autores, who extended the invitation to Mr. Paine, was Luis de Baralt.

Leeds Acquires Rights To French Music

Leeds Music Corporation acquired exclusive U. S., Central American and Mexican rights to five well-known French catalogues recently, marking the music publisher's second foreign music addition in the past month. The catalogues are Vianelly, Maillochon, France Music, Carlton and Raoul Breton, and include scores from many famous French musical comedies and ballets. Much of the music has already been recorded in this country and abroad by such names as Jose Iturbi, Lily Pons, Jascha Heifetz, Jean Sablon, Maurice Chevalier and Hildegard.



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RADIO Opera Broadcasts Pose Myriad Problems

By JEAN EMERY

THE Metropolitan Opera weekly broadcasts, Saturday afternoons over the Blue Network, are now in their 14th year, during which time all the talents of this world famous opera company have been coming to countless millions of music lovers throughout the world. The current season marks the fifth year of the opera's sponsorship by the Texas Company. The Saturday afternoon operas are especially selected for broadcasting purposes and are a combination of what the public is known to want and what it might like if exposed to.

Aside from the actual performance itself, there are several interesting features which take place during the necessarily long intermissions—the number of intermissions varies with the number of acts. The two regular features are the Opera Victory Rally, under the auspices of the Metropolitan Opera Guild, and the Opera Forum Quiz, a sort of musical "Information Please". The third feature is the Metropolitan Opera Column of the Air, in which Milton Cross, regular announcer-commentator, presents anecdotes and news of opera and opera singers.

The regular participants in the quiz are quiz-master Olin Downes and Robert Bagar, Boris Goldovsky, George Marek, Sigmund Spaeth and Huntington Watts. The board of experts rotates with three of the five experts present each week to answer the questions. No one, of course, knows the content of the questions until they are handed, one by one, to Mr. Downes. The Henry Souvaine office, producers representing the Texas Company, is in charge of the intermission features with Harold Vincent Milligan, well known organist, in charge of the quiz. Among Mr. Milligan's duties is the problem of looking up information to answer any of the questions submitted which may not have had their answers accompanying them. He also has to work with the stage manager on details of timing, etc. Either he or Mr. Souvaine is always present to intercede when a long discussion or argument threatens, or, occasionally, it may be necessary to signal one of the experts to cut his speech short so Mr. Downes may continue.

A Chain of Mikes

A great many microphones are scattered around the opera house where they can pick up singers and orchestra, in the broadcasting box for the quiz and also for Mr. Cross, in the Guild Room on the other side of the auditorium for the Rally, backstage, in the footlights and elsewhere in the house. There is also an intricate telephone system to make it possible, for instance, for the engineer to contact an assistant backstage so the latter may drop a word of advice to a singer, or to the prompter who may, in the stress of the moment, be coming over the microphones to the radio audience.



At an Opera Victory Rally. Seated, from the Left, Dr. Y. C. James Yen, Founder of the Chinese Mass Education Movement; George A. Sloan, President of the Opera Association, and Dr. Wei Tao-Ming, Chinese Ambassador. Standing, Mrs. Joseph R. Truesdale, Executive Vice-President of the Opera Guild; Jan Pearce and Zinka Milanov.

The microphones in the footlights have to be placed in strategic spots where they cannot be seen by the singers, who might unwittingly "crowd the mike".

Control Booth Kept Inviolable

The control booth, located in the exact center of the Grand Tier boxes is in the capable hands of W. LeRoy Marshall, the Blue Network producer in charge of the show, and two engineers. Mr. Marshall maintains the strict rule that no one ever be allowed into the booth when they are on the air, nor are any irrelevant phone calls permitted to come in. If an assortment of visitors strolled in and out, chattering, smoking or talking on phones, the obvious result would be a missed signal or an unheeded cue which might easily bring disaster to the performance. Minor difficulties arise from time to time, including one or two occasions when the seats directly in front of the control room windows have been occupied by a member of the audience who either decided to take a better seat or else was inadvertently sold the seat. These seats may

never be occupied because the engineers must always be able to see the stage without interference. Some time ago, during a broadcast from Cleveland of the "Barber of Seville", trouble threatened when the singers came forward on the apron of the stage in front of the footlights and thus in front of the microphones. Marshall, through his assistant backstage, got word to Bidu Sayao, who was singing a leading role, to keep back of the footlights and she earned Mr. Marshall's profound gratitude by keeping her colleagues, Ezio Pinza and Salvatore Baccaloni, behind the mikes by using gestures which did not even disturb the performance.

Many Compliments, Few Complaints

Fan mail, of course, is very heavy, with requests for certain operas, entries for the quiz, comments, etc., constituting a large percentage of it. The all-time high on quiz entries was during the 1941-42 season with 25,000 letters. The quantity of questions since then has fallen off slightly, but the quality of the questions has improved tremendously.



The Opera Forum Quiz at Work. Olin Downes (Right), Quizmaster, Poses Questions to the "Experts" of the Day. They Are, from the Left, Dr. Sigmund Spaeth, Huntington Watts and Boris Goldovsky.

Now there are far fewer impossible questions such as whether Pons is able to reach the highest note of any singer, or whether Caruso was really able to break a wine glass with a certain tone. Strangely enough, the same question often comes in from widely separated parts of the country.

The quiz could easily be operated on a very high-brow and academic level but this is avoided in the interests of pleasing the most people possible. One or two amusing questions are always included. The letters which come in prove the impossibility of satisfying everyone; most of them are highly complimentary, a few critical. Some people indignantly write in to differ over a quiz answer; others write in to compliment the program on the Victory Rally, and ask for copies of the speeches. Some ask to have it omitted; they want music, not politics.

All in all, the Metropolitan and the Blue Network may be congratulated on doing an excellent job in bringing opera to the general public and for having done so for so many years. It has served to increase immeasurably the public's knowledge and appreciation of the art.

Ormandy Completes NBC Guest Tenure

The third of Eugene Ormandy's four concerts with the NBC Symphony was given on Jan. 7. The program was one of refreshing variety, including Villa-Lobos's Preludio from "Bachianas Brasileiras" No. 1; Tikhon Khrennikov's First Symphony, Mendelssohn's Scherzo from the String Octet, Op. 20, and Strauss's "Tales from the Vienna Woods".

The Villa-Lobos work, scored for eight cellos, was played with warm expansive feeling, and was about the best received of the afternoon's offerings. The Mendelssohn Scherzo proved properly puckish. Khrennikov's Symphony again evoked interest, although it sounds less original and more like Prokofiev and Shostakovich as regards style and content upon each additional hearing.

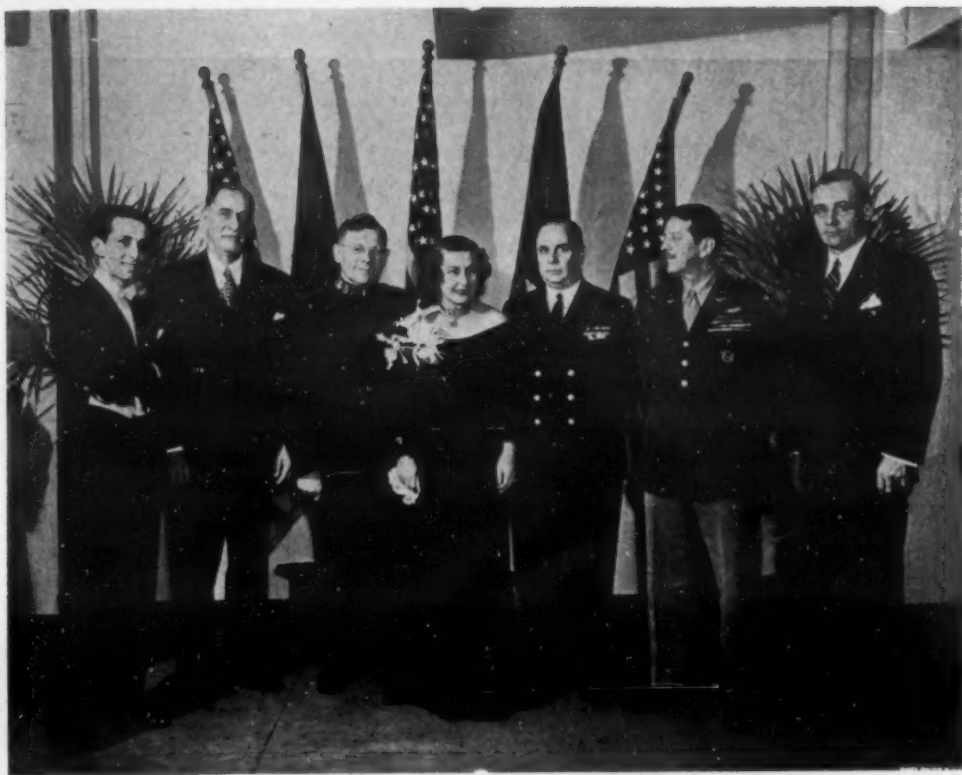
Mr. Ormandy's last concert on Jan. 14 was devoted to Brahms's "Academic Festival" Overture and Second Symphony.

Results of Radio Daily Poll Announced

The second major radio poll of recent weeks, that of Radio Daily, places John Charles Thomas and Lily Pons as the top ranking classical singers, the New York Philharmonic-Symphony and Arturo Toscanini as the winning symphonic program and conductor, respectively, an inconsistency carried out also in MUSICAL AMERICA's polls and that of Motion Picture Daily-Fame. Second and third place winners in the field of symphonic conductors were Serge Koussevitzky and Andre Kostelanetz; Richard Crooks and Nelson Eddy came up second and third under male classical vocalists; Gladys Swarthout and Marion Anderson were second and third among women classical vocalists; the NBC and Boston Symphonies followed up in the category of symphonic programs. Incidentally the Shostakovich 8th Symphony was a rather poor second place winner to "Holiday for Strings" under "Favorite Musical Composition of 1944". This is the eighth consecutive year that Radio Daily has carried on the poll.

Along Radio Row

Mishel Piastro's Symphonette made its debut as a "live" orchestra when it played for wounded veterans at Halloran General Hospital, Staten Island on Dec. 12. The Symphonette is heard by transcription several nights weekly throughout the country—in New York over WOR. . . . Marcelle Denya will make her first appearance of this year on the Treasury Concert Hour, sponsored by the United States Treasury Department over WNYC, Feb. 4 at 12:15 p. m. . . . Arturo Toscanini returned to the NBC Symphony podium on Jan. 21 (NBC, 5 p. m.) in an all-Russian program. The orchestra with Toscanini conducting and Horowitz as soloist will give a concert in Carnegie Hall on Feb. 19 (not broadcast) for the benefit of the National Foundation for Infantile Paralysis. Horowitz will play the "Emperor" Concerto.



SURPRISE VISITOR

Fritz Kreisler Drops in on a Rehearsal of the Kalamazoo Symphony and Congratulates Herman Felber, Conductor

FOR THE SALVATION ARMY

Opening the 1945 Fund Campaign Were Gladys Swarthout and Gyorgy Sandor. From the Left: Mr. Sandor; Walbridge S. Taft, Chairman of the Advisory Board; Col. Norman S. Marshall, Chief Secretary, Eastern Territory; Miss Swarthout; Rear Admiral Monroe Kelly; Lt. Col. Charles W. Kerwood, AAF, and William K. Beckers, Chairman of the Campaign



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LOS ANGELES TIMES

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